

CONNOISSEUR  
(ILLUSTRATED)

JULY, 1911

ONE SHILLING NET  
Vol. XXX. No. 119

# THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY





# **Festival of Empire :: Crystal Palace**

---

## **THE LONDON CURIO CLUB Ltd.**

beg to call the special attention of COLLECTORS & CONNOISSEURS  
to the magnificent assemblage of guaranteed

### **Antiques and Curios**

embracing varied specimens of OLD ENGLISH and other PORCELAINS, Furniture,  
Clocks, Bronzes, STATUARY, &c., &c., they are EXHIBITING FOR SALE in

### **"THE ALHAMBRA COURT"**

undoubtedly one of the most interesting features of the Exhibition

---

**OPEN FROM 10 a.m. TO 9 p.m.**

---

Colonial, American and other visitors are specially invited

GALLERIES and OFFICES: 107 REGENT STREET, W.

Telephone 14247 Central

Telephone for Crystal Palace: 1816 Sydenham

---

## **Messrs. WILLS & SIMMONS**

ART DEALERS  
AND EXPERTS

**445 Oxford Street, W.**

TELEPHONE—85 PADD.

(Near Marble Arch)

Have always on view, at their extensive Galleries as above,  
the LARGEST COLLECTION of

### **OLD ENGLISH PORCELAIN**

in London, comprising matchless Services, Vases, Figures, &c., in WORCESTER, CHELSEA,  
BOW, BRISTOL, DERBY, NANTGARW, SWANSEA, and other factories.

---

**Choice Old English Furniture,  
Rare Bronzes and Statuary, Pictures, Miniatures.  
French and Italian Furniture, Continental and  
Oriental Porcelain, Bric-a-Brac & Bijouterie.**

---

THE GALLERIES ARE OPEN FROM 9 a.m. TO 7 p.m.

INSPECTION INVITED





'TIS THE PACE THAT KILLS  
ONE OF A SET OF FOUR "MOVING ACCIDENTS BY FLOOD AND FIELD."







*The Connoisseur*

# LITCHFIELD & CO.'S Decorative & Antique

## GALLERIES

Antique Marble and Wood Mantelpieces,  
Grates, Fenders, Furniture, &c.



A PAIR OF FINELY CARVED GENUINE ANTIQUE STONE FIGURES.  
Height of Figures, 2 ft. 9 in.      Height of Pedestals, 3 ft.

No. 630x

**LITCHFIELD & Co.,** DECORATORS, FURNISHERS, & UPHOLSTERERS,  
3, BRUTON STREET, LONDON, W.

Partners { THOS. G. LITCHFIELD.  
WALTER L. BROTHERS.

And 200, FIFTH AVENUE, NEW YORK. Representative—Mr. Arthur Todhunter.  
TELEGRAPHIC ADDRESS: "LITCHERO, LONDON."

TELEPHONE: No. 456 MAYFAIR.



*The Connoisseur*

# W. WILLIAMSON & SONS, GUILDFORD

Established 1760

27 miles from London



**Largest Collection of OLD ENGLISH FURNITURE in the Kingdom**

Tel. No. 19 Guildford

Vans Deliver in London

*EARLY*

## Chinese Paintings

(7th to 17th Centuries A.D.)

*CHINESE*

## Pottery & Porcelain

(2nd Century B.C. to 17th Century A.D.)

THE important and representative collections formed in China by MR. A. W. BAHR are now on view and for sale at the galleries of

**THE FINE ART SOCIETY**

**148, NEW BOND STREET, LONDON**

Catalogues and particulars will be forwarded on application

July, 1911.—No. cxix.

"Messrs. Shepherd's collections are always interesting to the Student of English Painting."—*The Athenæum*.

## SHEPHERD'S EXHIBITION

of SELECTED PICTURES by the following

## Early British Masters

GAINSBOROUGH  
RAEBURN  
LAWRENCE  
CROME  
COTMAN  
VINCENT  
STARK

CONSTABLE  
WILSON  
MORLAND  
LELY  
WALKER  
HIGHMORE  
ROMNEY, &c.

**SHEPHERD'S GALLERY**

**27, King Street, St. James's**



*The Connoisseur*

# HOWARD & SONS

BY ROYAL WARRANT



TO H.M. THE KING.

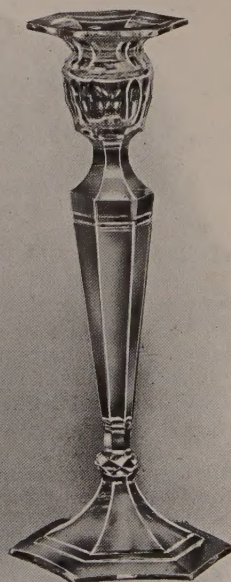
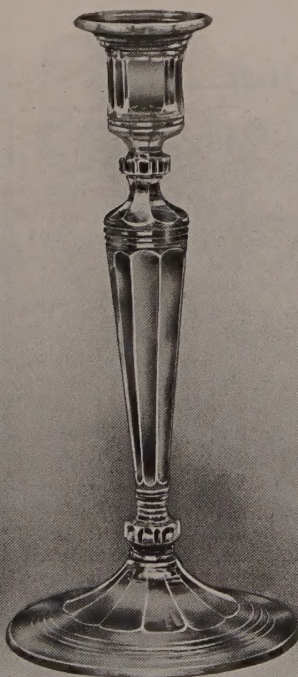
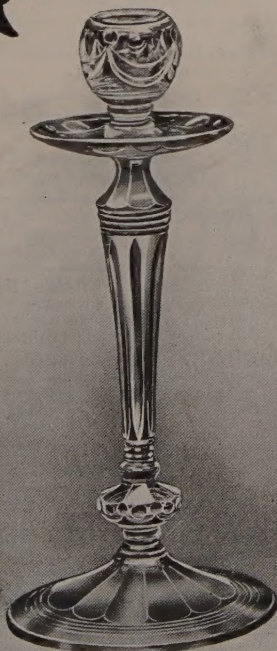
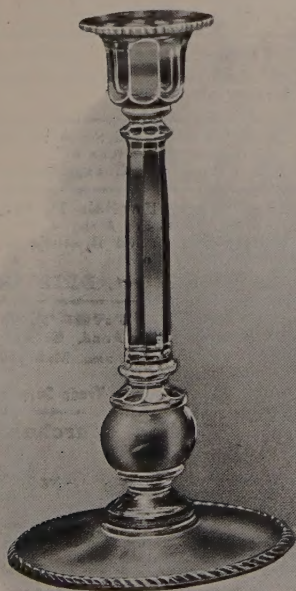
LTD.



**25, 26 & 27, BERNERS ST., W.**

## OSLER

100, Oxford Street,  
LONDON, W.



30/- PAIR

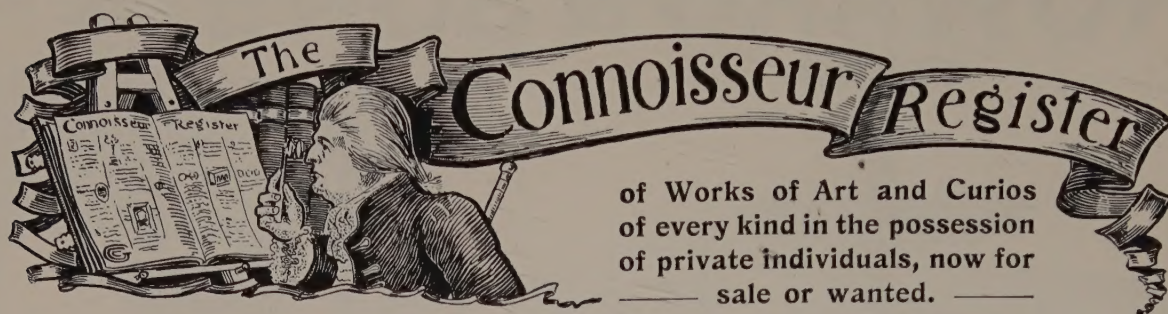
68/- PAIR

66/- PAIR

54/- PAIR

CRYSTAL GLASS CANDLESTICKS AT OSLER'S





**Collectors and Dealers should carefully read these Advertisements.**

The Register Columns will be found of great assistance in bringing **Readers** of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying or selling** Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C.**, to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the right hand top corner, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.**

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any **Dealer or Manufacturer** should appear in these columns.

**Wanted.**—Choice Old Dinner Service. [No. R4,594]

**A Gentleman desires to purchase a few pieces of genuine Old English Furniture** in original condition; also **some Old English Engravings**. Only the very finest specimens will be considered. [No. R4,595]

**Silhouettes.**—Wanted to purchase examples by Miers, Beetham, Barrett, Rought, Charles, Forberger, Field, Papk, Gonord, Hamlet, Hudson, Jorden, Lea, Lightfoot, Pelham, Rosenberg, Redhead, Rider and Bazing, Sandhegan, Spornberg, Thomason, Wellings, and others of the eighteenth century. Victorian examples *not* required. [No. R4,596]

**For Sale.**—Collection of very rare Japanese Tsuba. [No. R4,597]

**Indian Scarf, embroidered on net**, 3 yards long, 100 years old, very rare. [No. R4,598]

**Wanted.**—A private collector wants marked Spode, Swansea, Rockingham pieces, services. [No. R4,599]

**Lady desires to hear of Pewter** with view to purchase. British only. [No. R4,600]

**Wanted to purchase genuine Old Watches**, Old pinchbeck jewellery, old wallet purses with pinchbeck mounts. [No. R4,601]

**Court Cupboard, Old Oak Carved, for sale**, dated 1611, on view by appointment. No dealers. [No. R4,602]

**Rare perfect set genuine Old Chippendale Chairs**, £40. [No. R4,603]

**Antiques.**—Two-chair-back Settee, £9. Jacobean Refectory Table, £17. [No. R4,604]

**Antique Charles II. Chairs** for sale. [No. R4,605]

**Old Bow-front Sheraton Sideboard**, £21, and Spinnett, £8 10s. [No. R4,606]

**Wanted.**—"Connoisseur Magazine," complete to date. State price. [No. R4,607]

**For Sale.**—Melon-shaped Tea Service. Old Sheffield Plate, in perfect condition. [No. R4,608]

**For Sale.**—Bristol Bowl, painted by Bohn—diameter 11½ ins. [No. R4,609]

**To Private Collectors.**—A professional gentleman wishes to dispose of a few fine Paintings of the Dutch and Italian Schools, at moderate prices. The pictures are choice in quality, and may be seen by appointment. [No. R4,610]

**Old Jacobean Carved Oak Buffet**, £40. Photo sent. [No. R4,611]

**For Sale.**—A Small Inlaid Writing Desk with Coat of Arms, and formerly the property of Horace Walpole, dated 1760. Apply [No. R4,612]

**For Sale privately.**—Large handsome Old Oil Painting, Battle Scene, attributed Philip Wouvermans. Well preserved, expensively framed. [No. R4,613]

**Old Pewter**, a unique set of very old Irish Pewter consisting of 10 Chargers, and 12 plates for sale, viewed by appointment. [No. R4,614]

*Continued on Page XVIII.*

**Old Oak Panelling Wanted.**—All particulars and quantity, &c., to **BENJAMIN'S GALLERIES**, — 60, Conduit Street, London, W. —

**Swansea and Nantgarw China** wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces. **ALEX. DUNCAN**, Glenholme, Penarth.

**CITY** COLLECTORS should inspect the varied Stock of **Old China**, etc., offered at **REASONABLE PRICES** by **Mr. HARRISON**, at **30, King Street, Cheapside, E.C.**

**FOR SALE.**—Choice Pieces of Early English Pottery, including rare Salt Glaze Tea Pots, and many pieces of Astbury, Wood, Adams, Yarmouth, and Leeds; and dated Fulham and Bristol Plates (the collection of a lady of title, made many years ago).

**ROGERS, 5, Museum Avenue, Park Street, BRISTOL**

**J. HITNER & SON, 4, FITZROY STREET, W.** and 175, Cleethorpe Road, Grimsby. Continually changing stock of early Oak, Walnut, and Mahogany Furniture, in original condition.

Telephone: Gerrard 1885.

Trade Supplied.

**OSWALD J. BURGESS, Timber Merchant**, Winsford, Cheshire.

**Antique Oak.**—Fine Court Cupboard, Small Coffin, Queen Anne and Gate-leg Tables, Handsome Linen Chest, Carved Panel, Chest 8 drawers, Settee, Dresser, cabriole legs, 30-hour Clock, Bracket Clock, Fladgate Mahogany Tall Bedstead.

## Antiques in Edinburgh

**DAVID T. LYON, 5, 6, 7 & 13, North Bank Street, The Mound, EDINBURGH,**

has one of the Largest and most Varied Stocks at Moderate Prices.

— ENQUIRIES AND INSPECTION INVITED —



*The Connoisseur*

# CARLHIAN-BEAUMETZ



**GENUINE  
OLD CARVING  
PANELLING  
Etc.  
PARIS**

**24, Rue Du Mont Thabor**

THE MISSES

(Under Royal Patronage.)

## H. & I. WOOLLAN



**Antique  
Furniture,  
China,  
Old Lace,  
Needlework,  
Glass, &c.**

**LACE MENDING  
AND CLEANING  
A SPECIALITY.**

One of a pair of very fine Queen Anne Chairs.

Showrooms—First Floor,

**28, Brook Street, Grosvenor Square, W.**

Telegrams "Decoriter."

Telephone 5467 Gerrard.



**Fine Antique Silver**



CHARLES II. TAZZA.

## Spink & Son Ltd.

**17 & 18, Piccadilly, London, W.**

BY ROYAL APPOINTMENT.

ESTABLISHED 1772.

*Collections or Single Specimens of Antiques Valued or Purchased  
for Cash.*



# THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

## CONTENTS.

VOL. XXX. July, 1911. No. CXIX.

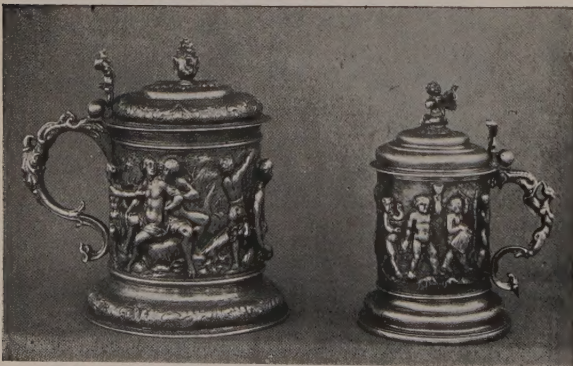
	PAGE
THE AUTHENTIC PORTRAITS OF BYRON. PART I. By W. A. SHAW, LITT.D. (With thirteen illustrations) - - - - -	155
SOME ANTIQUE MIRRORS. By EGAN MEW. (With twenty-five illustrations) - - -	162
ANDERS ZORN. By E. WETTERGREN. (With fourteen illustrations) - - - - -	174
THE RECENTLY DISCOVERED PERSIAN CERAMICS. By H. KEVORKIAN. (With ten illustrations) - - - - -	183
NOTES AND QUERIES. (With four illustrations) - - - - -	188
NOTES. (With six illustrations) - - - - -	191

[Continued on page VIII.]

## Lambert, Goldsmiths, Silversmiths, and Jewellers

To His Majesty the King,

10, 11 & 12, COVENTRY ST., PICCADILLY, W.



A unique collection of Diamond Work,  
Enamels, and Works of Art.  
Every description of Decorative, Table,  
and Ecclesiastical Gilt and Silver Plate,  
ANTIQUE AND MODERN,  
and Old Sheffield Plate.

July, 1911.—No. cxix.



CHARLES I. AND HENRIETTA MARIA.

RARE SILVER BADGE.

These Badges were worn by friends and partisans of the King  
during the Civil War.

**SPINK & SON L<sup>TD</sup>.**  
17 & 18, Piccadilly, LONDON, W.

MEDALLISTS TO HIS MAJESTY THE KING.



HAMPTONS' FAMOUS EXAMPLES OF  
OLD ENGLISH FURNITURE



An exceedingly handsome Elizabethan Table, 10 ft. 8 in. x 2 ft. 9 in., in original condition. The carving is of an exceptionally bold and interesting character and the rails are carved on both sides of the table.

*At the time of going to press this Table is on view on the ground floor of Hamptons' Showrooms.*

Hampton & Sons Ltd.  
have no connection what-  
soever with any other  
Furnishing House.

**HAMPTONS**  
**PALL MALL LONDON**

Hamptons deliver to  
house within 30 miles,  
and pay carriage to any  
railway station in Great  
Britain or to any port in  
Ireland.

*The Connoisseur*



**CONTENTS**—*continued from Page VI.*

	PAGE
IN THE SALEROOM - - - - -	199
THE CONNOISSEUR BOOKSHELF. (With five illustrations) - - - - -	209
CURRENT ART NOTES. (With six illustrations) - - - - -	215
CORRESPONDENCE - - - - -	223
HERALDIC CORRESPONDENCE - - - - -	224

**PLATES**

PORTRAIT OF GIOVANNETTA. By J. SUSTERMANS - - - - -	<i>Frontispiece</i>
A LADY OF THE PELHAM FAMILY. By PETER ROMNEY - - - - -	<i>page 171</i>
THE CHARMERS. After the REV. M. W. PETERS, R.A. - - - - -	,, 181
MANOR HOUSE, HITCHIN - - - - -	,, 197
LA FONTAINE. By J. B. S. CHARDIN - - - - -	,, 207
SILHOUETTES OF LORD MANSFIELD AND AN UNKNOWN GENTLEMAN. By A. FARBERGER - - - - -	,, 217
"'TIS THE PACE THAT KILLS" - - - - -	( <i>loose</i> )
LOUISE MARIE ADELAIDE DE BOURBON, DUCHESSE D'ORLEANS. By MADAME VIGEE LE BRUN - - - - -	<i>On Cover</i>

**Interesting Collection of Old China, Antique Silver Plate, Jewels, Miniatures, Enamels, Works of Art, Old Sheffield Plate, &c. :::: (Guaranteed Genuine)**

Also give utmost value for above, either in Cash or Exchange



ANTIQUE SILVER OF QUEEN ANNE, GEORGE I. AND II. PERIODS (GUARANTEED GENUINE)

**J. ELLETT LAKE & SON,**

Established 1833  
Telephone - 320

*Experts in Precious Stones,  
Goldsmiths and Silversmiths,  
Licensed Valuers for Probate, &c.*

**43, High Street, EXETER**



*The Connoisseur*

# MAPLE & C<sup>O</sup><sub>Ltd</sub>

BY SPECIAL  
APPOINTMENT TO  
H.M. THE KING



SCHEMES AND  
ESTIMATES  
FREE

FURNISHING AND DECORATION

Tottenham Court Road  
LONDON

PARIS

BUENOS AIRES



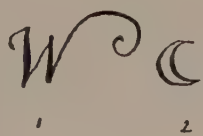
# STONER & EVANS

Telegrams: "Talofa, London"

FINE ART GALLERIES

Telephone: 6658 Gerrard

3, King Street, St. James' Square, LONDON, S.W.



Chamberlains  
Worcester

9



R. Hancock  
feilt Worcester

10



5



SALOPIAN

11



Flight

6



7



8



14



15



16



17

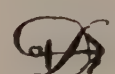


Ghelfea 1745

18



19



20



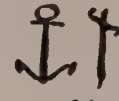
21



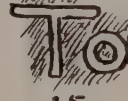
22



23



24



25



26



27



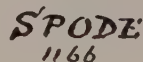
28



29



30

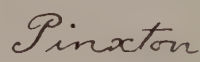


1166

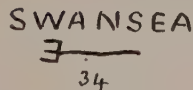
31



32



33



34



35



G.W.

36



37



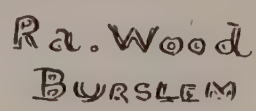
38



39



40



41



42

THOMAS TOFT  
RALPH TOFT  
WROTHAM

43

44

45



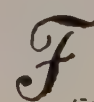
46



49



50



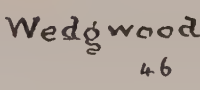
51



52



53



46



47



54



55

**WANTED.**—Pottery or Porcelain bearing the above marks or names. Nos. 8, 11, 34, 36, 40, 41, 42, 46 and 47 are impressed; 17, 18, 25, and 55 incised; 14 embossed; 43, 44 and 45 applied; the rest, including No. 40, painted, in gold, or printed.

**The Illustrated Book of the Exhibition of Old English Porcelain, containing 32 plates, Royal Quarto, £1 Is. nett. SPECIALITY.**—Choicest examples of Old English Porcelain and Pottery. Collections, valued, arranged, or purchased.

July, 1911.—No. cxix.



THE . LARGEST . STOCK . OF . GENUINE . ANTIQUES . IN . LONDON

*The Connoisseur*



Genuine Old Oak Panelled Room, 30 ft. by 22 ft., removed from a house at King's Lynn. Thoroughly restored and now erected for sale in our Galleries.

**GILL & REIGATE L<sup>TD</sup>.** \* \* \* EXPERTS IN ANTIQUES \* \* \*  
THE SOHO GALLERIES \* \* \* DECORATIONS & RESTORATIONS  
73/85 Oxford Street, London, W.



Their Majesties' Jeweller, Silversmith, &c.

179, 181, 183, Regent St., London, W.

# J. C. VICKERY

*The largest selection of Novelties  
in London for Gifts of all kinds*



R 968.



R 970



R 975.

## LOVELY ENAMEL ELECTRIC BELL PUSHES

R 968.—Rose Pink or  
Electric Blue Enamel with  
Silver-gilt Mice.

£5 17 6

R 970.—Opal Enamel  
with Silver-gilt Cupid.

£2 7 6

R 975.—Opal Enamel and  
Silver Gilt.

£2 10 0

Antiques and Objects of Art  
Household Furniture and Effects

## Valuations

For Insurance, Probate and Division  
Collections arranged and catalogued

**LAW, FOULSHAM & COLE**

**7 South Molton Street**

(Two minutes' walk from Bond Street Tube Station, London, W.)

## To COLLECTORS, LIBRARIANS, ART DEALERS, etc.

**"THE CONNOISSEUR" SPECIAL INDEX** to the Second  
Twelve Volumes, SEPTEMBER, 1905, TO AUGUST, 1909

20/-

OWING to the great demand for the Index to the first 12 volumes, one to volumes 13 to 24 has now been issued. It consists of over 100 pages, and will include upwards of fifty thousand references, and as a work of reference it will be found invaluable to all readers of "The Connoisseur." The Index is of a uniform size to "The Connoisseur Magazine."

Index Department, 95, Temple Chambers, London, E.C.

**NOW ON SALE**

The Index can be ordered through any  
Bookseller or Newsagent.



*The Connoisseur*

# ANTIQUES AT BARKERS

## SALE PRICES DURING JULY



Mahogany SPIDER BACK CHAIRS  
Small Chairs - SALE PRICE 37/6  
Arm Chairs - SALE PRICE 52/6



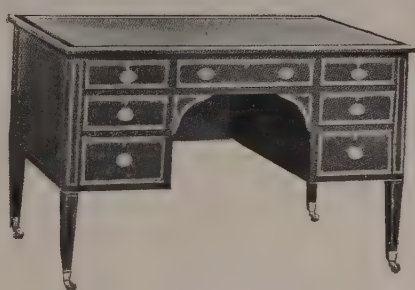
Carved Mahogany COFFEE  
TABLE - - SALE PRICE £5 15s



Mahogany BERGERE CHAIR  
SALE PRICE 59/6



Set of 6 Small and 2 Arm Mahogany  
Chairs in SILK  
TAPESTRY - £24 10s



4 ft. Mahogany Inlaid Kneehole WRITING  
TABLE. Best make and  
finish. SALE PRICE - £7 15s



Set of 6 Small and 2 Arm Mahogany  
Chairs in SILK  
TAPESTRY - £24 10s



Walnut QUEEN ANNE DRESSING  
TABLE - - SALE PRICE £7 15s



Set of 6 Hepplewhite  
Carved Chairs - -  
SALE PRICE £24 10s

The remarkably low figures here given are repeated  
in hundreds of other examples of ANTIQUES,  
REPRODUCTIONS AND MODERN FURNITURE  
THROUGHOUT THE MONTH OF JULY

**John Barker & CO LTD**  
**Kensington W**



Reproduction of Chinese  
CHIPPENDALE  
SALE PRICE £5 18s



*The Connoisseur*

# FRANK PARTRIDGE



Three of a set of 6 Single and 1 Arm Charles II. Chaire, carved scroll foliage,  
upholstered in flowered pink silk brocade

OLD ENGLISH  
FURNITURE ::  
CHINESE :: ::  
PORCELAIN  
ANTIQUE :: ::  
BRONZES ETC.

HIGHEST PRICES GIVEN  
FOR  
IMPORTANT SPECIMENS

4, KING ST., ST. JAMES'S SQUARE, S.W. ———— AND AT ————  
741, FIFTH AVENUE, NEW YORK



Jewellers to their Majesties  
THE KING & QUEEN  
By Special Appointment  
GOLDSMITHS TO THE CROWN.

## GARRARD

(Established 1721)

LTD.

ANTIQUE SILVER · CHOICE JEWELS  
PEARL NECKLACES, ROPES, EARRINGS  
ENGAGEMENT RINGS · WEDDING GIFTS  
GOLD & SILVER PLATE for PRESENTATION

**25 HAYMARKET · LONDON · S.W.**

Indian Branch: Dalhousie Square, CALCUTTA.

Factory: 39 to 42, Pantom Street, Haymarket



*The Connoisseur*

# A. C. DE PINNA

ANTIQUE FURNITURE

WORKS OF ART



A Queen Anne Cabinet. The Wood throughout is Yew Tree.

TELEPHONE-4465 MAYFAIR

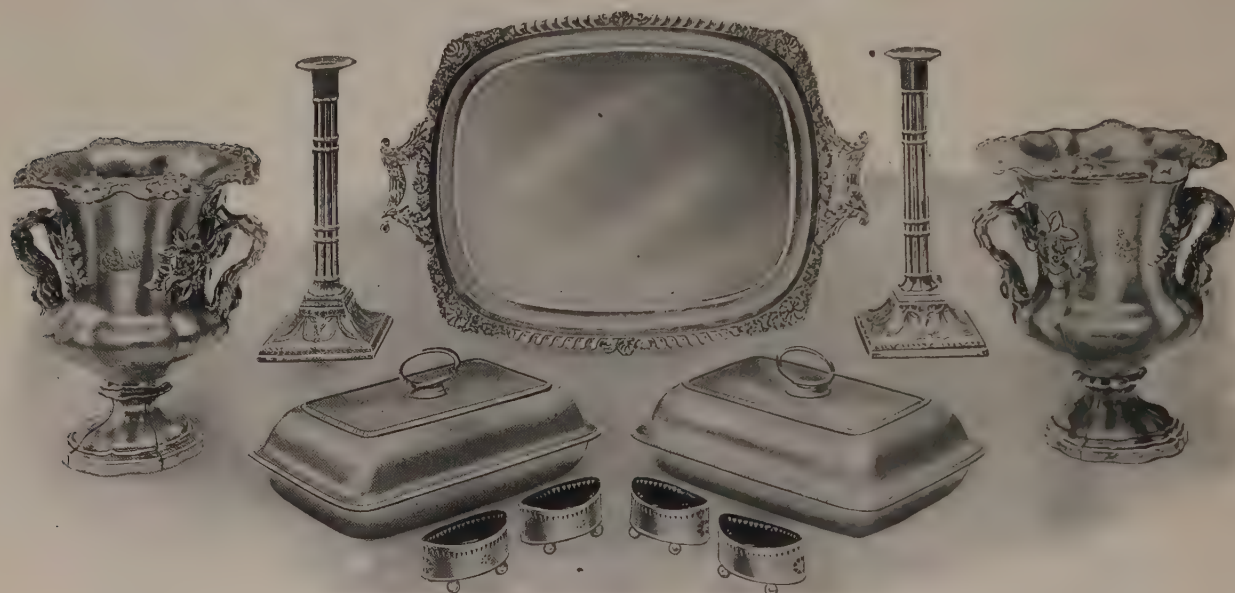
**20 DOVER STREET, PICCADILLY, W.**



*The Connoisseur*

# MAPPIN & WEBB (1908) L<sup>TD.</sup>

Finest Stock of Old Sheffield Plate in London



**158 to 162, OXFORD STREET, LONDON, W.**

MESSRS. HENRY GRAVES & COMPANY LIMITED

request the pleasure of a visit  
to their collection of

WATER-COLOUR DRAWINGS by well-known modern artists,

including :

W. Follen Bishop, R.C.A.  
Arthur Burrington, R.I.  
L. Burleigh Bruhl, A.R.C.A.  
A. J. Warne-Browne  
Charles Dixon, R.I.  
Thomas Ellison, R.C.A.  
Miss Florence Fitzgerald

David Green, R.I.  
Harry Hine, R.I.  
J. J. Jenkins, R.W.S.  
Sir Hubert Medlicott, Bart.  
A. J. Mavrogordato  
Wilmot Pilsbury, A.R.W.S.  
Albert Stevens

Mrs. Albert Stevens  
F. W. Sturge  
Lilian Stannard  
(Mrs. Walter Silas)  
F. Spenlove-Spenlove, R.I.  
Arthur Severn, R.I.  
H. Franks Waring,  
And others.

ON FRIDAY, 5th MAY, 1911

The Exhibition will remain open until July 15th

The Graves Galleries, 6, Pall Mall, S.W.

10 to 5



*The Connoisseur*



AN ANTIQUE GHIORDES RUG FROM 100 TO 200 YEARS OLD  
PECULIARLY RICH DESIGN  
Exhibited by Cardinal & Harford, 108-110, High Holborn, W.C.

# CARDINAL & HARFORD

Direct Importers of  
**ORIENTAL CARPETS**  
for 119 years

The Finest Collection of  
Rare Specimens of  
**ANTIQUE  
ORIENTAL CARPETS**  
in Europe

108-110 The Levant Warehouse,  
**HIGH HOLBORN, W.C.**

## A. FRASER & Co., INVERNESS



Very superior and handsomely finished Antique Spanish Mahogany Bookcase with  
Bureau, 7 ft. 2 in. long by 7 ft. 9 in. high. **FOR SALE.**

**Jacobite Relics  
Antique Furniture  
Old China & Old Silver**

**A. FRASER & CO.**  
The Old Curiosity Shop, INVERNESS

"The visitor to Inverness at this season will not regret  
an hour spent in the big warehouse in Union Street,  
where several of the departments, with their stock of  
quaint and beautiful articles of all periods, from four  
hundred years ago to the present day, have the aspect  
of a museum."—*Scots Pictorial*, 15th July, 1899.

One of the Largest and Cheapest  
Emporiums for  
**ANTIQUES and CURIOS**  
in the Country

**Makers of Original Highland  
Spinning Wheels, Wool Winders, &c.**  
*The Trade Supplied*



# ARDING & HOBBS



A SPECIMEN DINING ROOM FURNISHED BY ARDING & HOBBS

## Antique Reproductions

The "BOSCABEL" Dining Room Set  
(as illustrated), comprising:—

	£	s.	d.
Oak Sideboard ... ..	9	5	0
Gate-leg Table ... ..	3	18	6
Chairs covered in real Morocco, four small and one arm ... ..	7	18	6
Easy Chair to match, covered in Corduroy Velvet ...	3	15	0
Fine Wilton Carpet, 12 ft. by 9 ft., Persian design ...	5	0	0

*New Catalogue now ready, sent free*

## ARDING & HOBBS, Clapham Junction.

Telephone—4 Battesea (6 lines), Telegrams—"Greatness, London."

(Opposite the Station.)

## The Connoisseur REGISTER *Continued from Page IV.*

**Wanted. Autograph Letters of Musicians**, also old music, portraits of musicians, books on music and musicians, illustrated catalogues of exhibitions, and sales of musical instruments. [No. R4,615]

**Three Black Lac Grandfather's**, all brass arched dials, and 8-day, Peter Kay, London, 14 gns. John Elliott, London, 12 gns. Muddle, Chatham, 10 gns. £35 the three. Very fine Sheraton bow-front Sideboard, original condition, 25 gns. Photo. [No. R4,616]

**For Sale privately.—The "Petters" Rembrandt Painting**, signed 1637. £5,500. [No. R4,617]

**Wanted.—Coloured views of German, Austrian, Swiss and Italian Towns.** [No. R4,618]

**Gentleman wishes to sell two large portraits by Kneller & Lely.** [No. R4,619]

**For Sale.—A Jacobean Oak 8-foot oblong Refectory Table**, carved frieze, and centre pendant carved initials, on four stout supports and tied frame. Can be seen by appointment or photograph sent. [No. R4,620]

**Lansdowne Rembrandt.—The Mill.** Fine Mezzotint by S. W. Reynolds. [No. R4,621]

**For Sale.—Original Old Crown Derby Tea Set**, incomplete. Apply in first instance to [No. R4,622]

**Very beautiful old silver Tea Caddy**, in perfect condition, made by William Vincent in 1782. [No. R4,623]

**Small collection of old silver tea spoons**, with fancy bowls of squirrels, birds, flowers, etc. [No. R4,624]

**Vandyck Equestrian Portrait of the Marchese di Brignole Sala**, 19 in. by 17 in. Carved frame. For sale. [No. R4,625]

**Cloisonne Incense Burner**, 5½ inches, King T'ai period, £7. [No. R4,626]

**Baxter Prints for sale cheap**, including *Small Bride*. Printed list sent on application. [No. R4,627]

**For Sale.—Two interesting Queen Anne (early) Single Chairs**, very high splat hooped backs; English Spinning-Wheel; English Spider-leg Table; Portrait of Lady, considered good example, Lely. London. [No. R4,628]

**Antique Walnut, William and Mary Period.—Grandfather Clock**, square brass dial, corkscrew columns, £15; Chest on six-legged stand, shaped stretcher, £17; small Table, marqueterie border, three drawers, £8. [No. R4,629]

**Gentleman desires to sell about 500 English, Dutch, French, Italian Etchings and Engravings**, seventeenth and eighteenth centuries: Hodges, V. Green, Rembrandt, Paulus Potter, de Bye, Teniers, Visscher, Blooteling, Berghem, du Jardin, Waterloo, Picart, Nanteuil, Liotard, Bloemart, Rugendas, etc. Also unique collection of Japanese eighteenth-century Water-colour Drawings, supposed to be the finest in Europe: Hokusai, Yosai, Yuko, Kei, Giatukei, Togo, Tansai, Yako, Mitsusada, etc. Also some Coloured Prints. [No. R4,630]

**A Collection of Old Georgian Silver.**—For sale, near London. [No. R4,631]

Good prices given for fine unrestored pieces

## Old Furniture

Collections or single specimens purchased

**LAW, FOULSHAM & COLE**

**7 South Molton Street**

(Two minutes' walk from Bond Street Tube Station, London, W.)



# Barker CHAIRS

## JULY SALE PRICES

THESE CHAIRS represent the last word in luxurious upholstery—original in style, lasting in wear, delightfully comfortable in use. Every Chair is made on the premises, only the best materials being used. Three specimens of value are here illustrated of well-known and favourite Barker Styles, but over 100 designs are available.

Hundreds of Barker Chairs are marked down to be cleared in the JULY SALE. These are all examples from regular stock. Also included is a quantity of high-class FURNITURE, slightly soiled, having been on hire during the season: to be cleared AT LESS THAN THE ACTUAL COST.



The CARLTON SPECIAL Easy Chair. The best made and most luxurious Chair in London. Stuffed all hair, very soft, covered in Tapestry. SALE PRICE **92/6**



The WALDORF Wing Easy Chair. A graceful design for drawing room or Boudoir, with loose Cushion. SALE PRICE **95/=**



DROP-END CHESTERFIELD in Tapestry. A useful example. SALE PRICE **£4 12 6**  
Another excellent example of value is the "Barker CHESTERFIELD" at **£5 2 6**

**Barkers Easy Chairs Galleries Kensington W**



# The Coronation Visitors

are invited to inspect the  
CHOICE COLLECTION of

## ANTIQUES

AT

### Burgess Hill's

55/57, Maddox Street

(One door out of BOND STREET)

LONDON, W.

Also 7 & 8, Bachelor's Walk, DUBLIN



ARMOIRE, WITH RARE OLD 17<sup>TH</sup> CENTURY CARVINGS

**ALAN DAYNE**  
87, PICCADILLY  
LONDON, W.

**HAS ON SALE**

OLD SHEFFIELD PLATE  
OLD CHINA, SILVER,  
ENGRAVINGS, SPORTING  
PRINTS, TABLE GLASS,  
INCLUDING A FINE IRISH  
THISTLE SET, OLD  
JEWELS AND PASTE,  
PICTURES, AND QUIANT  
THINGS FOR PRESENTS  
AND DECORATION.  
THE MOST VARIED  
SELECTION IN LONDON

MODERATE  
PRICES

## Antique Chinese Porcelain SALE BY AUCTION

On **TUESDAY, JULY 11th**, at the Commercial  
Sale Rooms, Mincing Lane, E.C., at 1.30 p.m.

Just arrived from China, a large consignment of  
Antique Porcelain consisting of Ming, Kang Shi, Yung  
Ching, Kien Lung, Kiu Kiang, and Tao Kwang periods,  
including Fine Ming and Kang Shi Famille Verte Jars and  
Plates; Yung Ching and Kien Lung Famille Rose, Kang  
Shi Blue and White Ginger Jars, Beakers, Vases, Plates,  
etc.; also fine Nankin Blue and White sets of Jars and  
Covers, Vases, etc., in small sizes; Canton Enamel,  
Porcelain Panel Screens.

A varied Collection of Porcelain Birds, Figures,  
Animals, etc., etc.

Also on **WEDNESDAY, JULY 12th**, at 1.30 p.m.

A large assortment of Japanese Bronzes, Fine Art  
Metal Vases, Cabinets, etc.; Carved Ivories, Cloisonné  
Ware, Satsuma, Imari, and other Porcelain; Inlaid  
Carved Wood Furniture, Screens, etc., etc.; and an  
assortment of Japanese Silk Embroideries.

The Goods will all be on show at the Dock Ware-  
house, New Street, Bishopsgate Street, E.C., on and  
after Wednesday, July 5th, until the time of the Sale.

CATALOGUES may be had shortly of the Brokers and Auctioneers,

**Messrs. EASTWOOD & HOLT**  
Dunster House, Mincing Lane, London., EC.

(50 years established in Auctions of Chinese and Japanese Curios)



SHOWROOMS:

125 AND 126  
Fenchurch St.,  
LONDON, E.C.

The  
**Alexander Clark**  
Manufacturing Company

SHOWROOMS:

188  
Oxford St.,  
LONDON, W.

REPRODUCTIONS OF HISTORICAL & CLASSIC CUPS

HEAVY STERLING SILVER,  
RICHLY GILT.



XVth CENTURY MAZER  
from the Franks Collection.



THE VAPHIO CUP.

An accurate copy of a gold one found at Vaphio, near the ancient Amyclæ. It is attributed to very early Grecian Art, and the date about 1400 B.C.

*The Company have Reproduced many other Cups and Vases, and will only be too pleased to send a selection on approval, carriage paid.*

ILLUSTRATED PRICE LIST  
POST FREE.



THE GOLDEN GOBLET OF TROY.  
From the original found in a tomb at Mycenæ. Period about 1100 B.C.

# KEEBLE Ltd.

Carlisle Street, Soho

AND 447, Oxford Street

Have recently purchased several rooms of

FINE

## Old Oak Panelling

with the

## Chimney Pieces Complete

In one room there is an exceptionally fine

**JAMES I. PLASTER CEILING.**

These can be viewed in their original position before being removed during the first two weeks of July.



*The Connoisseur*

# MARK FEETHAM & CO.

9 Clifford Street  
Bond Street  
London. W



GENUINE old statuary Mantel  
of the early 18th Century,  
from Sheen House; the Mantel  
having been cut down at some  
period was by us raised to its  
original proportions, and pieces of  
marble 9 inches high introduced  
into the jambs for this purpose,  
the remainder being entirely  
genuine and in its original state.

□

Length of Shelf, 6 ft. 8½ in.

Total Height, 5 ft. 6½ in.

Fire Opening, 3 ft. 10 in. wide,  
4 ft. high.

## PERSIAN ART GALLERY

*128, New Bond Street, W.*

### SPECIAL EXHIBITION of PERSIAN CERAMICS

*Dating from the Caliphate Epoch (A.D. 700) to the 13th Century*

With a view to afford material for the study of the development  
of Mohamedan Art, the Exhibition will also comprise a large  
number of pieces of Pottery and other Objects of Art of later  
periods, the result of a recent exploration in the near East

On view daily from 10 a.m.  
to 6 p.m. until JULY 28th

Admission on presentation  
— of visiting card —



*The Connoisseur*



By Special Appointment  
to H.M. Queen Alexandra

# MORTLOCKS



By Special Appointment  
to H.M. The King.

**LTD.**

ESTABLISHED 1746

**GENUINE**

ANTIQUE CHINA AND GLASS TO

BE SEEN AT THESE GALLERIES IS

**UNEQUALLED**

BY ANY OTHER HOUSE



Two unique and exceptionally fine Old Chelsea Dwarfs,  
David Gabarisco and John Coan. Gold anchor mark, 11 ins.

EXPERT RESTORERS  
AND REPAIRERS

COLLECTIONS PURCHASED

A WRITTEN GUARANTEE GIVEN  
WITH EVERY PIECE SOLD  
AS DESCRIBED

466, 468 & 470 OXFORD  
STREET

31 & 32 ORCHARD  
STREET

2b GRANVILLE PLACE  
PORTMAN SQUARE

**LONDON, W.**

## John Evelyn & Co.

(Close to Victoria and Albert Museum and Tube Stations).

13, Exhibition Road,  
South Kensington,  
LONDON, S.W.



Specialists in ❁ ❁  
Choice Examples of

## Old English Pottery & Porcelain

### AND RARE OLD TABLE GLASS.



OLD ENGLISH LUSTRED WARE.

*The Connoisseur*

# BARKERS

JOHN BARKER & CO. LTD.

Kensington :: W

SURPLUS  
STOCK

# SALE

Throughout July



27 in. Nest of  
4 Mahogany  
TEA TABLE **£2 2s.**



4 ft. 6 ins. Mahogany BED-  
STEAD, Cane Panels **£6 5s.**



Antique  
Mahogany  
WASHSTAND **£2 16s.**



2 ft. 6 ins.  
finely Carved  
CABINET - **£14 10s.**



4 ft. Inlaid Mahogany  
WRITING TABLE **£7 15s.**



Antique Enclosed  
WASHSTAND **£6 15s.**

*See pages xiii, xix, and xxvi of this number of The Connoisseur for further examples of Barkers Sale Bargains*

## FENTON & SONS,

11, New Oxford Street,  
LONDON

(ESTABLISHED 1880),

HAVE a Large Collection of  
OLD ENGLISH & FOREIGN

### Arms & Armour,

Antique China, Furniture,  
Metal-work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.

11, New Oxford Street

July, 1911.—No. cxix.



(Near Mudie's Library  
and the British Museum)

Colour Prints by Copperfield Ltd.  
28, TITE STREET, CHELSEA, S.W.

PORTRAITS from life, printed in colour in  
one impression from a copper plate, which  
have the quality and effect of an 18th century  
colour print combined with a faithful likeness.

Family Portraits, Miniatures, etc., reproduced  
by the above process. Single copies supplied

PRICES - - from THREE GUINEAS

XXIV.





# WHITELEY'S

QUEEN'S ROAD LONDON W

**R**EPRODUCTION OF A  
QUEEN ANNE CHINA  
CABINET IN DARK  
MAHOGANY: WIDTH 4 FEET:  
INTERIOR FITTED WITH  
SHAPED SHELVES: DRAWERS  
BENEATH: A VERY FINE  
PIECE OF WORKMANSHIP  
THAT HAS CAUGHT THE  
SPIRIT OF THE ORIGINAL.

EXHIBITED IN THE SHOWROOMS  
AT WHITELEY'S. QUEEN'S RD. W

## LOWESTOFT :: SUFFOLK



Dresden Figures, 23 in., Basket and Vase. Lots 157, 158, and 159.

### AUCTION SALE

of Valuable Dresden, Worcester,  
Crown and Bloor Derby,  
Oriental and Lowestoft (floral  
and armorial) China,  
Miniatures, Enamels, and  
Bric-a-Brac.

Also a pleasing and well-preserved  
Collection of Oil Paintings and  
Water Colour Drawings

by Crome, Morland, Stark, Colkett,  
Shayer, Ladbroke, Holyoake, Sidney  
Cooper and T. Faed, Stanfield, Sandys,  
Constable, Williams, Whympers, Joy,  
Herring, Nasmyth, &c.

By **Messrs. A. G. & A. NOTLEY**, at the Royal Thoroughfare Sale Rooms (by instruction of  
Frank Flood, Esq., who is leaving England),

**ON WEDNESDAY AND THURSDAY, JULY 12th and 13th, at 11 o'clock each day.**

*Illustrated Catalogues of the Auctioneers, Lowestoft, 6d. each.*

*The Connoisseur*

# BARKERS

*John Barker & Company Ltd*  
KENSINGTON W

# SALE OF Surplus Stock

**D**URING JULY the whole of the immense stock of **ANTIQUE** and **MODERN** **FURNITURE** will be offered at **Clearance Prices**. Also a quantity of high-class Furniture, slightly soiled, having been on hire during the season, at **LESS THAN ACTUAL COST**



Wing EASY CHAIR,  
black ground Jaspé - **£6 15s**



Finely Carved Old OAK  
CHINA CABINET **£18 10s**



Finely Carved OAK  
ARMCHAIR **£3 15s**

*NOTE.—Several good Pianos, by eminent makers, at about Half-Prices*

THE JULY SALE AT BARKERS KENSINGTON IS WELL KNOWN AS OFFERING UNDOUBTED BARGAINS IN FURNITURE AND ANTIQUES

## Why Draw on your Bank

when you wish to indulge  
your favourite hobby ?

### ALLEN & DAW'S' Extra PIN MONEY

is better for these special purchases. Prompt cash is sent in exchange for old Gold Jewellery, Precious Stones, Sterling Silver and Sheffield Plate, Platinum, Teeth, Snuff Boxes, duplicate Wedding Presents, etc. Turn out your drawers and send to-day to

**ALLEN & DAW'S, Goldsmiths,**  
**123, LONDON STREET, NORWICH.**

*Goods returned if offer not accepted. Established over half-a-century.*

July, 1911.—No. cxix.

Telephone No. 540, Putney.

Established 1883.

### SPECIALISTS IN REPAIRING AND RESTORING

ANTIQUE CHINA, BRONZES,  
IVORIES, MARBLE, SILVER,  
—PEWTER, &c.—

Having a large assortment of China Hands, Heads, Limbs, Flowers, Vase Handles, Candle Nozzles, &c., we are enabled to replace missing parts.

NEVILLE HALL & CO.,  
— ACKMAR STUDIOS, —

Parson's Green, Fulham, London, S.W.



*The Connoisseur*

# W. F. GREENWOOD & SONS, Ltd.

ESTABLISHED 1829



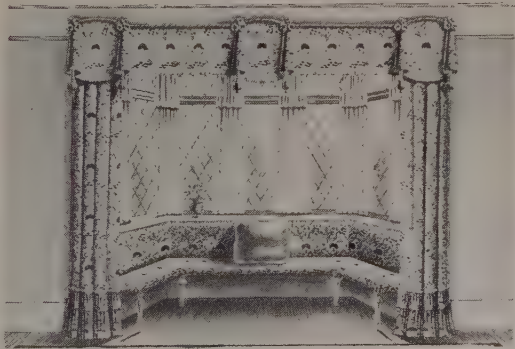
GENUINE OLD OAK LONG SETTLE, ORIGINAL CARVING—  
6 FT. 3 IN. LONG BY 4 FT. 10 IN. HIGH, PRICE £40 0 0

*Branch*

10, ROYAL PARADE  
HARROGATE

23 and 24, STONEGATE, YORK

## Durobelle FADELESS FABRICS



ALLENS undertake to replace, free of charge, any piece of Durobelle that fades.

Connoisseurs should write for post-free patterns to-day, stating requirements. Durobelle productions include:—

Plain lining and casement cloths, from 9d. to 1/6½ per yard (single and double widths); double-width casement, curtain and covering cloths, from 2/3 per yard; serviceable tapestries, from 4/11 per yard; coloured Madras muslins, from 1/6½ per yard; blouse and dress cloths, from 1/3 per yard.

Handsome illustrated catalogue, in colour, gratis and post free.

Address all enquiries: **J. J. ALLEN, Ltd.**  
**11, The Quadrant, BOURNEMOUTH**

## FIRE

### Valuations for Insurance

## HAMPTON & SONS

claim to have brought the necessity of these valuations before the public, the direct result of acting as Assessors against the Insurance Companies in connection with many of the largest fires that have occurred during recent years at private houses in town and country. They have valued furniture, works of art, and pictures to the extent of nearly

**THREE MILLION POUNDS STERLING,**

the contents of many of the finest homes in England, the work being done by a permanent staff of valuers, whose experience in this respect is unique.

Their chief Assessor will see Clients at any time by appointment, and give valuable information as to the revision of policies.

Copies of a pamphlet, "The Proper Policy," by W. Roland Peck, F.S.I., Past President of the Auctioneers' Institute and Past President of the Estate Agents' Institute (eighth edition, sixteenth thousand) may be had of

## HAMPTON & SONS

Fire Assessors, Auctioneers, and Estate Agents,  
**2 & 3, COCKSPUR ST., LONDON, S.W.**

A  
STUART  
BEDSTEAD



In English Walnut, 3 ft. by 6 ft. 6 in.

Price £5 . 5 . 0

This Bedstead is thoroughly well made in dark English walnut, and is characteristic of the Charles II. period. It bears the HEAL mark of distinction and excellence, and is produced at a moderate price

*We believe our Booklet, "Wood Bedsteads," will interest you. ☛ It is sent post free.*

HEAL & SON  
TOTTENHAM COURT RD.  
W.

— T. RUDD —  
106, High Street, SOUTHAMPTON



An Elizabethan Escritoire Cabinet, open. On front of the fall, in Scratch Carving, is the Royal Cypher E.R. and the Royal Coat of Arms; this piece undoubtedly was the property of Queen Elizabeth. Photograph of the Cabinet, closed, showing Carvings, will be forwarded on application, also our booklet on "Early English Drinking Glasses."

MUIRHEAD MOFFAT  
AND CO.

134-138, Douglas Street  
GLASGOW

*Hold one of the Largest Stocks of*

**Genuine Antiques**

IN SCOTLAND



WANTED

Weapons and Antiques of Scotch interest



# ANTIQUES

ESTABLISHED 1814

TELEPHONE 269



A Group of Old Sheffield Plate at present in stock.

OLD FURNITURE, SILVER, & SHEFFIELD  
PLATE, CHINA, GLASS, JEWELLERY  
AND OTHER ARTICLES OF VERTU

## WALFORD & SPOKES

86 & 87 HIGH STREET, OXFORD

## S. & H. JEWELL

Established 1830 **132, HIGH HOLBORN** Telephone 6578 Gerrard

Late of Little Queen Street Next door to British Museum Tube Station



From Mr. Dean's Collection,  
Bridgefort House, Iwer, Bucks.

□  
Fine  
Collection  
of  
Antique  
Furniture  
of all  
periods

□  
Licensed Valuers  
for Probate

□

**THE WORLD-FAMED  
ANGELUS**  
**GRAND & UPRIGHT PLAYER-PIANOS**  
As Supplied to His Late Majesty King Edward VII.

When listening to a great Pianist playing some great composition, you are impressed by three things: the musician's perfect command of all the resources of the keyboard, his sympathetic touch, and the individuality he is able to impart to the music.

Each of these great gifts is yours when you possess an Angelus—the wonderful control of all the resources of the Piano, the sympathetic touch upon the keys, the note of individuality. They are achieved largely by the marvellous and unique patented Angelus Expression Devices, the **Melodant, Phrasing Lever**, and the **Artistyle**, without which the greatest musicians have admitted that a musical rendering of all music is impossible.

The Angelus Player-Pianos comprise Grand and Upright Pianos of the most artistic character, and include the famous **Brinsmead**, the superb **Marshall and Rose**, **Knabe**, **Emerson**, **Winkelmann**, **Squire**, etc. These makes of Pianos have been carefully selected on account of their beauty of tone, perfect touch and durability.

You are invited to call and hear the Angelus, or write for Illustrated Catalogue No. 28 of the latest models.

**Herbert Marshall & Sons Ltd**  
Dept. 28, Angelus Hall, Regent House,  
235, Regent Street, London, W.

### Fine Art Expert

By Appointment to



Queen Alexandra

### Americans and Colonials

visiting the quaint and  
historic old town of  
Shrewsbury in search of

**Antiques, Old  
Silver and Curios**

are invited to visit the  
establishments of

**HENRY WELLS**  
**15 & 19, High Street**  
**SHREWSBURY**



Pink Rose Worcester Tea and Coffee Service by Flight, Barr and  
Barr, 138 Pieces.

# PUTTICK & SIMPSON

**Fine Art & Auctioneers**

HOLD SALES EVERY WEEK OF

**Pictures, Engravings, Porcelain, Antique Furniture,**  
and the Fine Arts generally

Their spacious Galleries were specially designed for the proper display and sale of the above class of property. PUTTICK & SIMPSON make no charge for advising clients.

*Address :* **47, LEICESTER SQUARE, LONDON, W.C.**



**JOLLY & SON**  
**BATH (Limited)**

Rare

*Reproductions from  
the Antique*

DESIGNS & ESTIMATES FREE

**HARPER**  
**ASHFORD,**

**Kent,**

Has the Largest Stock in  
the South of England of

**JACOBEOAN, QUEEN ANNE,  
CHIPPENDALE and  
SHERATON FURNITURE.**



An old Carved Oak Bureau and Bookcase.

## THE EXPERT CLEANING OF OLD LACE AND TAPESTRY

FOR many years past Messrs. ACHILLE SERRE have made a speciality of Cleaning and Restoring Real Lace and Tapestries of every description. Every variety of Antique and Modern Lace can be beautifully cleaned by hand, raised, and, if necessary, skilfully repaired, and finished in the style proper to each. Old and Modern Tapestries and Upholstered Furniture can be successfully cleaned without injury or loss of colour.

We shall be pleased to send an Expert Representative to give advice and estimates by appointment.

**ACHILLE SERRE, Ltd.**

*Nettoyage à Sec,*

**WHITE POST LANE, HACKNEY WICK, LONDON**

PHONE: 1265 EAST.

**PIPER**

**BISHOP'S  
STORTFORD**



LARGE  
STOCK OF  
OLD ENGLISH  
FURNITURE  
UNRESTORED

Two minutes  
from Station

18TH CENTURY SERVING TABLE

TELEPHONE 26

July, 1911.—No. cxi.

**T. & R. MOUND**

Carvers, Gilders, and  
Picture frame Makers

**18, Frith St., Soho, W.**

A choice selection of LOUIS  
FRAMES suitable for Photo-  
graphs, Prints, and Drawings



Rosewood, Mahogany, and Walnut  
Frames; also Ruled and Washed

bordered Mounts made to suit Military and Sporting Prints  
Ladies' Needlework Strained and Framed. Black and Gold Glasses

ALL kinds of OLD WORK REPAIRED and REGILT

**NEATE,**  
**DEVIZES**  
(Wilts.)  
**NEWBURY**  
(Berks.),

**Antique Dealers.**

Large Stock of Antiques  
at Commercial Prices.



Six and two Arm Wheat Ear Chairs in original condition, in stock Devizes, £45

XXX.



## HIGH-CLASS FIREGRATES FROM PERIOD MODELS

Carron Company, having acquired the old established and well-known business of Longden & Co., Phoenix Foundry, Sheffield, and 3, Berners Street, London, W., are now able to offer a great variety of grates suitable for buildings in architectural styles, and of all classes. A large number of specimens of this work may be seen at 3, Berners Street.

The Company have arranged with Mr. H. Longden to continue his personal superintendence of fine work in connection with fireplaces and of work in wrought iron and bronze. Architects' designs will be carefully executed. A catalogue of Longden Pattern fireplaces can be had on application.

CARRON COMPANY, CARRON, STIRLINGSHIRE.



## THE LADIES' WORK SOCIETY

(PRESIDENT: H.R.H. PRINCESS LOUISE, DUCHESS OF ARGYLL)

TEL. No. 789 VICTORIA

31, SLOANE STREET, S.W.

make a speciality of repairing Old Tapestries and Canvas Chair Seats, and restoring and transferring Banners, Church and other Embroideries.

ONLY THE MOST SKILLED WORKERS EMPLOYED

## FOLKARD & SON 355, OXFORD ST.

ESTABLISHED 1814

(10 doors west of Bond St., W.)



FINE OLD SHERATON SIDEBOARD, 4 ft. 6 in.

Valuations for Insurance Probate, Division or Purchase

Old English Furniture in Original Condition, Silver, Sheffield Plate, Needlework, Pictures, China, Curios, Clocks, Jewellery

## TO LOVERS OF OLD CHINA.

A splendid old

## CHINESE PORCELAIN FISH BOWL

oval in form, 13 in. high, 21½ in. long, 15 in. wide, with serrated edge, supported on four ball and claw feet, and having two moulded handles in relief. Decorated in enamels of the Famille-Verte, on the exterior with flower and foliage, on the interior with fishes. Period, reign of Kang-Hi, 1661. The piece is of first-rate quality and in splendid condition.



TO BE VIEWED AT 95, TEMPLE CHAMBERS.

Or for further particulars and price, write Box 1063, c/o "The Connoisseur," 95, Temple Chambers, E.C.

## BOOTLE, LIVERPOOL.

BY ORDER OF MRS. W. J. GREEN.

## THE VALUABLE ANTIQUE AND DECORATIVE APPOINTMENTS:

Upright Grand Pianoforte by Ernest Kaps, in walnut-wood case; Cut-glass Table Services; Georgian Silver Table Services; Electro-plate; Fine Sheffield Plate.

## UNIQUE COLLECTION OF CHINA

including rare and choice specimens from the Wedgwood, Crown Derby, Bloor Derby, Chamberlain's Worcester, Salopian, Davenport, Coalport, Dresden and Rockingham Factories.

Wedgwood Black Basaltes Medallions; Set of three very fine Wedgwood Beaker and Centre Ovoid Vases, painted by Thomas Allen; Sets of Queen Anne, Hepplewhite, Sheraton and Chippendale Chairs; Old Oak Garderobe; Antique Sheraton Sideboard in Mahogany; Antique Chippendale Mahogany Sideboard; Beautiful Antique Sheraton and Queen Anne Card Tables.

## SUPERB COLLECTION OF BAXTER PRINTS

including the Rare Portrait of "Sir Robert Peel," "Paul and Virginia," "Queen Victoria opening her first Parliament," "Gems of the Great Exhibition, &c., &c.

## CABINET OF PAINTINGS FOR 1837

Including 11 Designs in Oil Colours by G. Baxter.

FEW BOOKS AND PORTFOLIOS

## By MESSRS. BRANCH & LEETE

On TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, the 18th, 19th, 20th, and 21st July next,

at Eleven o'clock each day, on the premises,

CARLTON HOUSE, BREEZE HILL, BOOTLE

The whole of the Antique Appointments and other effects

To be viewed on SATURDAY and MONDAY, the 15th and 17th July next. CATALOGUES may be obtained in due course from the Auctioneers, at their Offices, 60, Hanover Street, Liverpool; or 51, Mosley Street, Manchester. Telephone 1576 Royal. Telegrams, "Branch-Leete, Liverpool." An early application for catalogues is requested.

EXTRA NUMBERS OF THE CONNOISSEUR.

**George Morland**

A Biographical Essay, with complete List of Engraved Works

By J. T. Herbert Bailly

*Containing upwards of 100 Illustrations in Colour and Monochrome*

Paper Covers, 5/- net. - Cloth, 7/6

**John Downman**

A.R.A.

His Life and Works

By G. C. Williamson, Litt.D.

*Containing upwards of 90 Illustrations in Colour and Monochrome*

Paper Covers, 5/- net. - Cloth, 7/6

**British Military Prints**

By Ralph Nevill

*Containing upwards of 140 Illustrations in Colour and Monochrome*

Paper Covers, 5/- net. - Cloth, 7/6

**Old Sporting Prints**

By Ralph Nevill

*Containing upwards of 60 Illustrations in Colour and Monochrome*

Paper Covers, 5/- net. - Cloth, 7/6

**James Ward, R.A.**

His Life and Works, with a Catalogue of his Engravings and Pictures

By C. Regld. Grundy

*Containing upwards of 60 Illustrations in Colour and Monochrome*

Paper Covers, 5/- net. - Cloth, 7/6

**Francesco Bartolozzi**

R.A.

A Biographical Essay

By J. T. Herbert Bailly

*Containing 100 Illustrations in Colour and Monochrome*

Paper Covers, 5/- net. - Cloth, 7/6

**N a p o l e o n**

Illustrated with Prints from Contemporary and other Portraits

By J. T. Herbert Bailly

*Containing nearly 60 Illustrations in Colour and Monochrome*

Cloth Covers - - - 10/6 net.

**François Boucher**

The Man, His Art, His Times, and His Significance

By Haldane Macfall

*Containing upwards of 100 Illustrations in Colour and Monochrome*

Paper Covers, 5/- net. - Cloth, 7/6

Obtainable of all Booksellers and Bookstalls, or, if 6d. for postage is sent, from the Publishers,  
THE CONNOISSEUR, 1, TEMPLE CHAMBERS, TEMPLE AVENUE, E.C.



# HARRODS Ltd., "PERIOD" HOUSE AGENTS, Brompton Rd., S.W.

Messrs. Harrods Ltd. have an exceptional selection of "Period" Properties for the consideration of Gentlemen desirous of suitably housing their collections. The Valuation Office has been specially organised to give an **UNBIASSED** **EXPERT OPINION** on Antiques, Pictures, China, etc.



PRICE GREATLY REDUCED.  
FORTY MINUTES OF LONDON.

**CHILTERN HILLS.**—To be SOLD, the above Lovely Old Country Residence, dating from the time of "Milton," replete with every convenience. WELL AWAY FROM ROAD AND MOTOR DUST. Lounge Hall, 29 ft. 8 in. by 19 ft. 8 in.; Drawing Room, 30 ft. by 25 ft.; Dining Room, 26 ft. 9 in. by 17 ft. 8 in.; Library, Study, Smoking Room. Twenty Bedrooms. Ample Stabling. Two Cottages. **Old-world Grounds, 13 acres.** Electric Light throughout. Inspected and very strongly recommended by the Owner's Agents, Messrs. Harrods Ltd., as above. (9763)



ON ONE OF THE PRETTIEST REACHES OF THE RIVER THAMES.  
LONG RIVER FRONTAGE.

**HENLEY-ON-THAMES.**—To be SOLD, the above lovely Old Riverside Residence, in a delightful position, COMMANDING PRETTY VIEWS. Entrance Hall, Two Reception, Eight Bedrooms, Bathroom, Servants' Hall, etc. BUNGALOW, MOTOR HOUSE, **Exceedingly Pretty Old-world Grounds of 4½ acres.** Gas and Water laid on. Every convenience. Agents, Messrs. Harrods Ltd., as above. (12208)

FACING A COMMON IN THE LOVELY VIRGINIA WATER DISTRICT.

**An Old-fashioned House** for disposal. 6 Bedrooms (two fitted with h. & c. water basins), Large Hall, 4 Reception (one 32 ft. long, and another 27 ft.). **Delightful Old Shady Grounds of 5½ Acres**, beautifully kept lawns, flower and kitchen gardens, meadow land. Rent, £105 per annum. Freehold, £1,800. Full details of Messrs. Harrods Ltd., as above. (12125)



LOVELY PANORAMIC VIEW OVER BEAUTIFUL SUSSEX DOWNS.

**GENUINE OLD FARMHOUSE**, converted and added to with old materials so as to maintain its character, now being **A Gentleman's Residence**. The house has many interesting features, including **HIGH WAINSCOTTED WALLS AND CEILINGS, INTERSECTED BY OAK AND OTHER BEAMS; FINE OPEN FIREPLACES.** 13 or more Bed and Dressing Rooms, Lounge Hall, 4 Reception Rooms and a Billiard Room, Bath, 2 Kitchens, and very complete Offices. Stabling and Farmery and **Picturesque Grounds of 8½ acres.** Prolific Gardens and Orchards, Ornamental Pond, Lawns and Meadow. **Going at a Bargain Price.** Inspected and strongly recommended by Owner's Agents, Messrs. Harrods Ltd., as above. (10071)



SHOOTING AND FISHING RIGHTS OVER 60,000 ACRES.

**NEW FOREST**, facing an open heath and surrounded by the Forest. For Sale, the above **Charming Old-fashioned House**, added to and modernized, and now in excellent order throughout. 7 Bedrooms, 4 Reception, Lounge Hall, Bath (h. & c.). **Oak Beams and Pillars.** Stabling 3, Coach and Motor House, good Out-buildings. **Exceptionally pretty Garden and Grounds of 2½ Acres**, including Tennis Lawn. **13 Acres of Meadow Land.** Price £3,000. Forest rights, £20 per annum. Inspected and strongly recommended by Owner's Agents, Messrs. Harrods Ltd., as above. (11081)

# "THE CONNOISSEUR" PRIZE COMPETITION

## *List of Awards*

### CLASS A.—DESIGN FOR A POSTER.

The entries for this Section were very numerous and on the whole of a very high standard.

1st PRIZE (£5 5s.) - - "Spaniard" - - Mr. P. H. JOWETT, 14, Gunter Grove,  
CHELSEA, S.W.

2nd PRIZE (£2 2s.) - - "Narrabri" - - Miss C. M. MANN, Farrington,  
Kinniard Avenue, BROMLEY.

Highly Commended - - "Plain Jane" - - Miss BENDALL, Glen View,  
Corder Road, IPSWICH.

" " "Novax" - - Mr. F. P. NEWBONED,  
67, Southfield Square, BRADFORD.

### CLASS B.—DESIGN FOR A HEADING.

Of the designs submitted for this Section very few were executed in a manner suitable for reproduction.

1st PRIZE (£3 3s.) - - "Rososin" - - Mr. W. DRAKE, The Close, EXETER.

2nd PRIZE (£2 2s.) - - "Pee Bee" - - Mr. H. P. BERLINER,  
140, Mile End Road, E.

### CLASS C.—DESIGN FOR AN ALMANAC.

A very poor response was made in this Section, and the quality of the designs submitted was of such a low standard that the Judges have been unable to make any awards.



## GIFT TO ADVERTISERS

### *In the Connoisseur Register*

¶ Every Advertiser taking space in the Register columns in the August Number of "The Connoisseur" will receive a Gift of a "Koh-i-noor" Pocket Pencil. The rate is 2d. per word, and only private individuals are permitted to advertise. The Pencil will be sent on receipt of the Advertisement at The Connoisseur Office, :: 95, Temple Chambers, Temple Avenue, E.C. ::

It is gratifying to state that the Publishers are continually receiving convincing proofs that the Magazine more than maintains its position as the Collectors' paper, and is therefore the best medium for anyone who wishes to buy, sell, or exchange any article which comes within its scope, which includes—

ARMOUR; AUTOGRAPHS; BOOKS; BRASS, BRONZE, IRON and METAL WORK; ENGRAVINGS; FURNITURE; GLASS; GOLD, SILVER, and PLATED WARE; HERALDRY; JEWELLERY; IVORY; LACE; COINS and MEDALS; MINIATURES; MUSICAL INSTRUMENTS; PEWTER; PICTURES; POTTERY; PORCELAIN; and CHINA; SCULPTURE; POSTAGE STAMPS; TAPESTRY; &c.



## THE ADORNMENT OF THE GARDEN



REPRODUCTIONS OF OLD ENGLISH GARDEN SEATS : LEAD FIGURES & VASES : PERGOLAS : SUNDIALS : TREILLAGE : ETC.

A beautifully illustrated catalogue containing 250 illustrations on application to

**JOHN P. WHITE, THE PYGHTLE WORKS, BEDFORD.**  
London Showrooms, where a large selection of Garden Furniture may be seen  
**134, NEW BOND STREET, W.**

## Reproduction of Old Houses

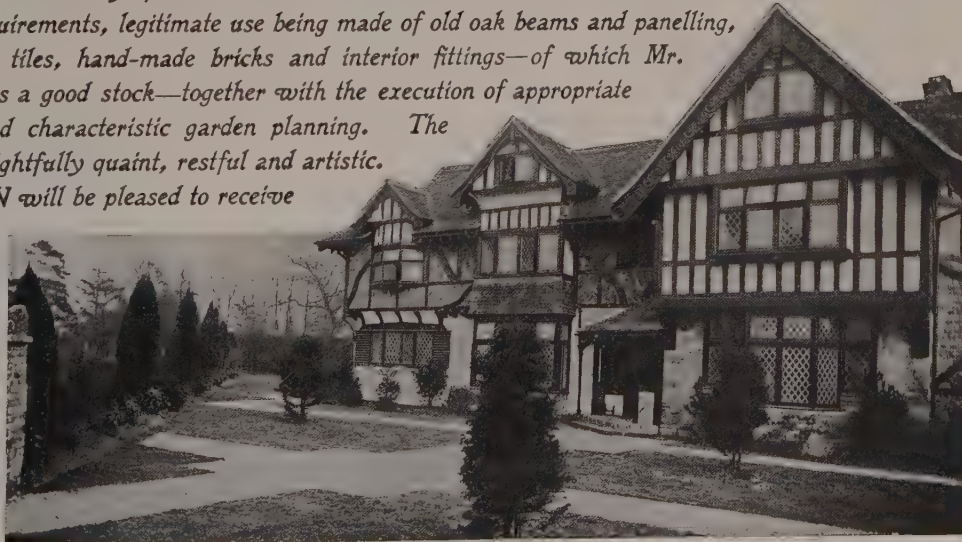
*To Architects and others*



**MR. EDWARD SANDON**, of 327, Harrow Road, London, W., and Elstree, Herts., has made a Special Study of **OLD ENGLISH DOMESTIC ARCHITECTURE** adapted to Modern Requirements, legitimate use being made of old oak beams and panelling, roof tiles, hand-made bricks and interior fittings—of which Mr.

**SANDON** has a good stock—together with the execution of appropriate decorations and characteristic garden planning. The results are delightfully quaint, restful and artistic.

**Mr. SANDON** will be pleased to receive inquiries and to furnish estimates for buildings, alterations, or additions in any part of the country



Telephone:  
No. 2661 Paddington

*An Example of Small Tudor Residence built by Edward Sandon.*

# You want Better Health—I will show you how to secure it.



Noting the daily reduction of superfluous flesh. A most gratifying part of the course.

Wherever you live, in the Country, the Colonies, or Abroad, if you forward me the form below I will send you  
**My Advice Free by Letter.**

If you can call I will give you a  
**Personal Consultation Without Charge.**



The tape measure tests the return of the figure to normal proportions.

I am sure it is not necessary for me to reiterate what is so widely known in connection with my treatment of the functional disorders of the human race.

What I desire to say on this occasion is personal to yourself if you are in any way lacking Perfect Fitness or Health, or if you are suffering from any complaint which causes you discomfort or anxiety.

My method has been abundantly proved to be the surest and best way to reduce superfluous flesh, correct defects of the digestive organs, tone up the nervous system, overcome constitutional delicacy—in a word, to do exactly what three out of four women to-day most urgently require—turn existence into living—and create in place of ill-health and slackness that buoyant fitness and freshness essential to the enjoyment of pleasure and the success of work.

Write to me at my Institute, 32, St. James's Street, London, S.W., and I will with pleasure reply by post and send you my advice.

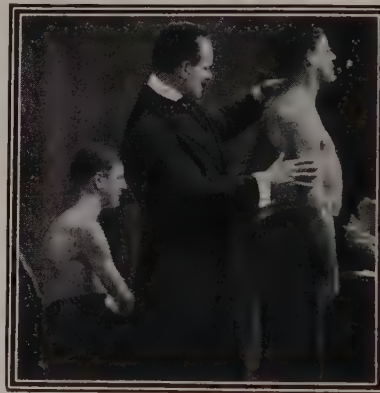
I wish you to thoroughly understand that there is no fee to pay for consulting me; neither are you under the least obligation to follow my advice, but should you desire to do so you will find the cost of treatment as moderate as its results will prove efficacious.

If you live near and can call upon me, I shall be pleased to give you a free consultation.

Call at any time most convenient to yourself between the hours of 11.30 a.m. and 1.30 p.m., or 3.30 p.m. and 6 p.m. I devote these hours daily to personal confidential consultations.

In any case I shall be pleased to send you without charge my advice by post if you write me a letter of particulars and forward the form below.

**EUGEN SANDOW.**



I invite all who suffer physical defects to consult me, and am pleased to make preliminary examination and give advice without any charge or obligation upon the enquirer. I am able to help Men and Women with Round Shoulders, Flat Chest, Prominent Shoulder Blades, Narrow Chest, Spinal Curvature, Cramp, Lameness, Wry Neck, Stopping, Flat Foot, Contracted Chest, etc.

Please use this Form in writing to  
**Mr. Sandow.**

Please send me particulars of your Natural Method of Health Culture.

NAME .....  
(Please say whether Mr., Mrs., Miss, Rev., or other title.)

ADDRESS .....

AGE..... OCCUPATION.....

NATURE OF DEFECT or  
Condition which requires improvement.....

Can you call? Please state Yes or No .....

If you cannot call, please give further detailed particulars in a letter, so that the opinion upon your case may be sent to you by post.

TO EUGEN SANDOW, 32, ST. JAMES' STREET, LONDON, S.W.

The Connoisseur, July, 1911.



Typical well-proportioned figures, which may be secured by ladies who are at present either underdeveloped or too corpulent.



Body control is an important factor in appearance and health. The wrong way to stand.



Body control becomes an unconscious habit with all who follow my advice. The right way to stand.

Address:—Eugen<sup>1</sup> Sandow, SANDOW INSTITUTE, 32, St. James's Street, London, S.W.

July, 1911.—No. cxix.



ESTABLISHED 1835.

# GREEN'S LAWN MOWERS AND ROLLERS

APPOINTED BY ROYAL WARRANT  
HORTICULTURAL ENGINEERS  
TO HER MAJESTY THE KING.

STAND PRE-EMINENT



FOUR GOLD MEDALS,  
THREE SILVER MEDALS  
Recently Awarded.

HUNDREDS OF OUR MOTOR MOWERS IN USE.  
Three supplied to His late Majesty King Edward VII.  
Supplied by all Ironmongers.

Write for Illustrated List No. 29, FREE.

**THOMAS GREEN & SON, LTD.,**  
Smithfield Iron Works, LEEDS, and New Surrey Works, Southwark Street, LONDON, S.E.

# Ransomes Lawn Mowers

AWARDED  
THREE GOLD  
AND  
FIVE SILVER MEDALS

Appointed by  
  
Royal Warrant

All mowers sent on a months  
free trial & carriage paid.

## THE BEST IN THE WORLD

® IN ALL KINDS & SIZES ®

"Above and beyond all these particular qualities there is one in which St. Ivel Lactic Cheese stands alone and unapproachable. It is more than a mere nutrient.

It is an active agent in the promotion of health and longevity, and it is this fact which entitles its claims to the closest consideration."

"Truth," May 10, 1911.

# BENGER'S

For Infants, Invalids and the Aged, Benger's Food is soothing and satisfying

It is mixed with fresh new milk when used, is dainty and delicious, highly nutritive and most easily digested.

*Benger's Food is sold in tins by Chemists, etc., everywhere.*



**Fredk. JONES,**  
1, Tavistock Street,  
**BEDFORD.**

Set of 6 Chippendale  
Chairs in original  
condition.

**ANTIQUE FURNITURE** for the Home.  
Price List of genuine old Bureaux, Chests,  
Chippendale Chairs, Dressers, Quaint Tables and  
Settles from **JAMES W. PARTRIDGE**, The Bank,  
Alvechurch, Worcestershire.

**BLACK OPALS.**—Direct from Australia at  
Australian prices. Beautiful  
Stones from 10s. to £25. Send money order 21/- for small sample  
packet. Novel and rare specimens for Collectors. Correspondence invited.  
**NORMAN SEWARD**, 459, Bourke Street, Melbourne, Australia.

**FREETH SMITH** Buyer of Genuine Old China,  
4, Wood Street, BATH Prints, Pictures, etc.  
**TRADE SUPPLIED**

**FOR SALE.**—Fine Old Lacquered Cabinet, of exceptional quality,  
with raised work, in Chinese style. Genuine Queen Anne Bureau  
Bookcase, in original condition, £18. Fine Old Walnut Side Table,  
with drawer, massive twist turned legs, unusual piece, £10. Fine  
Old Stone Sundial, with engraved brass dial, £4 15s. Please send  
your requirements. Photos and particulars by return of post.

**ANGELL, Milsom St., BATH**

**W. J. McCOY & SONS, Ltd., BELFAST,**  
Dealers in **ANTIQUES**, Old Prints, &c.  
GENUINE EXAMPLES ALWAYS ON HAND.

**T. DRUCE & CO.,**  
**London House, BICESTER.**

The Cheapest House in the County for Genuine  
Antiques.

Several thousand pounds' worth in stock. Large Show Rooms.  
Quick Service of Trains from either Paddington or Euston.

**E. BURR** A CHAMBERLAIN'S WORCESTER  
DINNER SERVICE of 130 Pieces.  
Silver St., BEDFORD Decorated Foliage and Gilt. £25

**Use STEPHENSONS'**  
**Furniture Cream**  
**and Floor Polish**  
**STEPHENSON BROS. Ltd., BRADFORD**

Visitors to **BELFAST** should call at  
**SINCLAIR'S ANTIQUE GALLERY, 18, CASTLE LANE,**  
to inspect the magnificent collection of  
**ANTIQUA CHINA, PLATE, PRINTS, and JEWELLERY.**  
The finest in the North of Ireland.

**SPECIAL THIS MONTH:**—A nice Collection of Genuine Baxter Prints, including his  
masterpiece, "THE CORONATION OF QUEEN VICTORIA," in brilliant condition,  
price £25, and many others.

July, 1911.—No. cxix.



**MARK ATKINS**

—Ye Olde—  
Curiositie Shoppe

**FAVERSHAM,**  
**KENT**

Has a splendid assortment of  
Absolutely Genuine Antiques,  
several fine specimens of

Pure Chippendale,  
Jacobean Oak, and  
Queen Anne  
Furniture,

China Services,  
and Pictures,  
all at Reasonable Prices.

**WOOD & HEMMONS, BRISTOL.**

For 21/- and 30/- **EASY CHAIRS** in Velvet.  
Suitable for Presents. ✱ Write for illustrations.

**The Sussex**  
**Goldsmiths'**  
**Company,**  
Castle Sq., Brighton

**GOLD SPECIMENS OF**  
Oriental, Sevres, Continental,  
and English Porcelains  
**ARE DISPLAYED AT OUR**  
**ANTIQUA GALLERIES,**  
NEAR THE ROYAL PAVILION

**CLEMENTS**, opposite Cathedral gates, noted shop for Antique  
Furniture, Pictures, China, Sheffield Plate, etc. It is worth  
the while of Dealers to inspect when passing through Carlisle.

**ON VIEW.**—Antique Mahogany Four-post Bedstead, slept in by Napoleon III on  
his visit to Eglinton Tournament in 1839, on September 6th

**J. CLEMENTS, 57, 59 & 61, Castle Street, CARLISLE**

**CARLIOL Overmantel**, 50 in. by 34 in., Carved Oak, best Bevelled  
Plate, 35 in. by 17 in. Price 30/- net.

**GEO. H. FENDLEY, Warwick Road, CARLISLE.**

**C. PRICE & Co., 103 & 105, Mount Pleasant, Liverpool.**  
**ANTIQUA AND FINE ART DEALERS.**

Fine selection of old Engravings, Mezzotints, &c.

**DANIEL EGAN** Frame Maker & Gilder  
to the National  
Gallery of Ireland  
**26, Lower Ormond Quay, DUBLIN**

Modern and Antique Frames for Pictures and Looking Glasses. Oil  
Paintings cleaned, lined, and restored. Prints cleaned and bleached.  
A large collection of Old Furniture, Paintings, Coloured Prints, and  
Drawings.

**SPECIALITY THIS MONTH**

**TWO STONE FIGURES FROM THE BATTLEMENTS**  
**OF ALNWICK CASTLE—One Perfect.**

**ROBERT ANDERSON, Antique Dealer,**  
**7, Drumsheugh Place, Edinburgh**

**OLD ENGRAVINGS.** Mezzotints, Stipple, Line, and Old  
Masters, Old China, Glass and  
Curios. : Enquiries solicited.  
**E. A. LINDOW, 15, George Lane, FOLKESTONE.**

**RARE BOOKS.**—Barrett's Magus or Celestial Intelligencer, 1801, very rare, £3 2s.;  
Mathers' Kabbalan Unveiled, 1887, rare, £2 2s.; Times Historians' History of the  
World, 25 Vols., full Pigskin, £9, cost £20; Dawkins' Cave Hunting and Early Man,  
2 vols., £4 10s.; Pinkerton's Voyages, 17 vols., 4to, calf, 1803, £8 10s.; Archaeological  
Magazine, 43 vols., £8 6s.; Earwaker's East Cheshire Past and Present, 2 vols., 1877,  
£2 2s.; Smith's Roman London, 1839, £1 6s.; Fenton's Pembrokeshire, 1810, £2 10s.;  
Antiquarian Itinerary, 500 Plates, 7 vols., cost £8 8s., price £2 8s., 1816; Nash's  
Mansions Olden Times, 4 vols., £6 6s., 1869.  
100,000 Books in stock, all kinds. Lists free. Please state wants.  
**EDWARD BAKER'S GREAT BOOKSHOP, 14-16 John Bright Street, BIRMINGHAM**

**BOOKS PURCHASED. LIBRARIES PURCHASED.**  
We want to buy Books in any quantity and at all times. Some people do not understand  
that we purchase small parcels of Books as well as complete Libraries. No lot is too  
small to interest us and no Library is too large for us to handle. One price only is  
given—THE HIGHEST. Our reputation allows us to give no other.  
**Wm. BROUGH & SONS, 312, 313, Broad Street, BIRMINGHAM.**  
Booksellers and Exporters. ESTABLISHED 1845.  
Telephone: Midland 687. Telegrams: "Bibliopole, Birmingham.



## HALL O' BULKELEY, WOORE, SALOP

6 miles from Market Drayton, 10 miles from Crewe, 11 miles from Stoke-on-Trent, 3 miles from Madeley, on L. & N.W. Railway. 1 mile from Pipe Gate, North Stafford Railway.

### A COLLECTION OF GENUINE ANTIQUES

FOR SALE PRIVATELY. Will sell any article, or the whole. Taken 30 years to accumulate at a cost of upwards of £50,000.

### FINE OLD ENGLISH FURNITURE

dated 1550. Queen Anne, Chippendale, Sheraton, Hepplewhite, Louis XV.-XVI., etc. **Magnificent Old China, Porcelain and Earthenware**—Chinese, Japanese, Sèvres, Dresden, Wedgwood, Whieldon, Enoch Wood, Longton Hall, Worcester, Crown Derby, etc.

### PAINTINGS (over 400 Old Masters)

by Titian, Correggio, Bassano, Caravaggio, Veronese, Tintoretto, Murillo, Rubens, Mytens, Teniers, Ostade, Dow, Wourmerman, Snyder, Huysum, Netscher, Romney, Gainsborough, Morland, etc.

No excessive prices of the ordinary dealer is desired. It is necessary to realise. NO REASONABLE OFFER WILL BE REFUSED FOR ANY ARTICLE OR THE WHOLE. TELEGRAMS: "SANKEY, WOORE."



HALL O' BULKELEY, WOORE.

## JAMES MALFRAY, Antique Fine Art Reproductions. 11, Rue Tesson, PARIS



Battersea, Limoges (XIIIth to XVIIth Centuries) Enamels. Lowestoft, China, Chelsea, Sèvres, Saxony, Chantilly, Mennecy Porcelain. Marseilles, Sceaux, Delft, Sinceny Earthenwares. Vernis-Martin.

Bronze Mountings, Etched Glassware.

(SEE STAND AT EARL'S COURT EXHIBITION.)

## J. LAMBOURSAIN (from Paris), Professional Expert of long experience, Restorer of Porcelain, Faience, Lacquer, Pictures and Antiques of all kinds,

has a Studio for this work at

Hogarth Studios, 64, Charlotte Street, W.

Highest references. Any work that does not give complete satisfaction may be refused.

LESSONS IN MODELLING AND PAINTING

## THOMAS WYATT, King Charles House, New Street, WORCESTER

Built 1577. Now furnished throughout with Antiques.



A CORNER OF ONE OF THE ROOMS, SHOWING ORIGINAL PANELLING AND OAK BEAMS.

When passing through CREWE, don't forget to call and see the stock of **GENUINE ANTIQUES** at

**MRS. HANNAH SMITH'S, 36, Nantwich Road**  
(Three minutes' walk from Station).

## SPECIAL NOTICE

**A**N Enquiry Department is conducted by The Connoisseur Magazine to assist readers to obtain reliable information regarding all subjects of interest to the collector. Queries may be sent upon the enquiry coupon which is printed upon the following page, and replies will either be inserted free of charge in the magazine in order of rotation, or sent direct per return of post for a small fee. Expert opinions can be given as to the value and origin of any objects that are sent to us, for a reasonable charge, and arrangements can be made with authoritative experts to inspect collections in the country upon very favourable terms. As far as possible, objects sent to us will be returned within a day or two of receipt, together with expert's opinion. Pictures and drawings, however, are only examined at our offices at longer intervals, but at least twice a month, and they will be returned as soon as possible. Special attention is called to our "Notes and Queries" page, upon which questions difficult of elucidation are printed in order that our readers may assist in solving them. Photographs of pictures for identification will be inserted on this page if a fee of half-a-guinea is paid to cover cost of making block, etc. Information so obtained could be sent by post or inserted in a subsequent issue. All communications and goods relating to the Enquiry Department should be addressed to the Enquiry Manager, The Connoisseur Magazine, 95, Temple Chambers, E.C.

SEE FOLLOWING PAGE FOR ENQUIRY COUPON.

## The Connoisseur

**E. FOUNTAINE-BRODIE** has several Showrooms with a fine collection of Antique Furniture, China, Brass, Silver, Sheffield Plate, Pewter, Jewellery, and Lace, at **286 & 288, Renfrew St., Charing Cross**  
 BRANCH ADDRESS: "The Neuk," 26, Portugal Street, Lincoln's Inn Fields, London, W.C.  
 FOREIGN AGENCY: Rivadavia, 7560, Buenos Ayres, The Argentine.

**L. LUNAM** Ye Antique Showrooms, 40, BERKELEY STREET, Charing Cross, GLASGOW  
 (Corner Granville Street West, off Sauchiehall Street, and opposite St. Andrew's Halls)  
 Visitors to Glasgow Exhibition are cordially invited to look through the Showrooms at 40, Berkeley Street. During Exhibition Season Carriage Paid on all purchases over £5 to any part of the United Kingdom.

**FOR SALE.—80 VERGE WHEELS**, offers to  
**ALEX. COCHRAN & Co.,** Antique Dealers,  
 97, St. George's Road, GLASGOW.

**RUBEN & WOLPE** Trade only Supplied  
 237, Cleethorpe Road, Genuine Unrestored  
 □ □ GRIMSBY □ □ Oak a Speciality

**GEORGE NEILSON**, Holyrood Square, EDINBURGH  
 All kinds of Antique Furniture in its Original Condition.  Chairs and Sideboards of the Best Periods and Styles in great variety.

**THOMAS CUBITT, 283, Fulham Road, S.W.**  
 (OF NORWICH) GENUINE OLD FURNITURE, CHINA, PRINTS.  
 Speciality this Month.—FINE OLD LEAD CISTERN, dated 1751, with embossed floral panels, front and sides, perfectly sound and clean, 4 ft. 3 in. long 1 ft. 9 in. wide and 2 ft. 9 in. high. Price only 16 gns.

**ARTHUR E. SMITH,**  
*Photographer* (By appointment to "The Connoisseur").

SPECIAL ATTENTION TO PICTURES, WORKS OF ART, FURNITURE, CURIOS, &c.

**8, Farringdon Avenue, Farringdon Street, LONDON, E.C.** Telephone 2227 HOLBORN.

Old Frames Re-gilt equal to new. Oil Paintings Cleaned, Lined, and Restored.

*George Fryer,* ANTIQUE FURNITURE, OLD CHINA, PRINTS, PICTURES Bought, Sold, or Exchanged. PICTURE FRAME MAKER.  
 138, West End Lane, N.W. (Opposite North London Station.)  
 TELEPHONE: 4087 P.O. HAMPSTEAD. All Work done on the Premises.



**H. VAN KOERT & CO.,** Restorers and Dealers in Works of Art,

TELEPHONE NO. 1156 CITY.— **38, HANWAY STREET, LONDON, W.**  
 Collections Catalogued and Arranged. Valuers for Probate, etc. Sales Attended on Commission.

**TRADE SUPPLIED** B. WHITELEY . . Antique Dealer  
 ALWAYS ON HAND—Ship Buildings, Oxford St., HARROGATE  
 A good stock of unrestored Oak and Mahogany Furniture, China and Pottery.

**OLD OAK IN LAKELAND**—The home of Ruskin and of the Poets Coleridge, Southey, and Wordsworth.  
 FOR SALE.—Fine Old Jacobean Cabinets, Chests, Tables, Chairs, Settles, Dressers, Wardrobes, &c.  
**W. H. MAWSON, 11-13, Lake Rd., Keswick, Cumberland.**

**E. HARRISON, 47, Duke Street, Manchester Sq., W.** (Close to Wallace Collection).  
 WANTED.—Genuine Old Hunting, Racing and Coaching Paintings and Engravings.

 **HANDSOME PRESENTS**   
**KATE FRESCO, 68, Lincoln's Inn Fields, W.C.**  
 The finest collection in London of Blue and White and Coloured OLD DELFT TILES. Also a large quantity of Old Oak Panelling. Fine Old Nankin Porcelain, English Pottery, Worcester, Delft Ware, Glass, Brassware, &c., &c. Enquiries.

**WANTED** SAVAGE CURIOSITIES, CARVINGS, &c. OLDMAN, :: 77, Brixton Hill, :: LONDON. TELEPHONE: Brixton 1065.

**STAMPS** Our Catalogue gives prices for British Colonial Stamps from 1d. to £50 each. Sets, 6d. to £14. Packets, 2s. to £225 each. Post free. Bridger & Kay, 71, Fleet St., London, E.C.

A fine collection of Chippendale, Sheraton, and Hepplewhite Furniture, and Curios for Sale.—Apply **WALTER GATH, Chartered Accountant, Prudential Buildings, Nottingham.**

**S. BARON, 235 to 239, Old Street, LONDON.** Expert Restorer and dealer in Antique Furniture, etc. Genuine Antiques always on hand. Inspection invited. Tel. No., London Wall 3988.

**OLD LACQUER RESTORED**  
 Grandfather Clocks, Chinese Cabinets, &c.  
**W. BRADWELL, 23, Harrington St., N.W.**  
**ARTIST RESTORER** Pictures and Prints  
 — Moderate Charges —

**ALBERT TUCK, Studio,**  
 141, Sumatra Road, West Hampstead, N.W.

**T. W. RICHARDS** Fine Old Oak  
 124, ALBION STREET  
 ■ ■ LEEDS ■ ■ Furniture

**WANTED.**—Perfect marked specimens of  
**OLD ENGLISH CHINA**  
**C. L. PICKARD, 12, GUILDFORD STREET, LEEDS**

**BAXTER PRINTS**  
 Buy or Sell List Sent  
**JAMES C. CROSS, 81, Hanover Street, LIVERPOOL**  
**OLD JACOBAN FURNITURE.**  
 Court Cupboards, Tridarns, Wardrobes, Moulded Dressers, Chairs. Genuine Antiques.  
**HENRY FORD, 22 Fitzroy St., London, W.**

Reference No.

For Office use only.

ANSWERS TO CORRESPONDENTS.

**ENQUIRY COUPON.**

JULY,  
 1911.

Name (State whether Mr., Mrs., or Miss) .....

Address in full .....

Subject of enquiry .....

Date.....1911.

**N.B.—FOR PARTICULARS REGARDING THE USE OF THIS COUPON SEE PRECEDING PAGE.**

July, 1911.—No. cxix.

XL



# **The Connoisseur Extra Numbers and The Connoisseur Magazine**

MAY BE OBTAINED FROM ALL FOREIGN  
AND COLONIAL BOOKSELLERS, INCLUD-  
ING THE FOLLOWING:

## **CONTINENTAL and GENERAL AGENTS.**

F. A. BROCKHAUS, 16, Querstrasse, Leipsic.  
W. DAWSON & SONS, Export Department,  
St. Dunstan's House, Fetter Lane, E.C.  
HEINEMAN & Co., 58, Weissenburgstrasse,  
Cologne.

F. TENNANT PAIN, 21, Farringdon Avenue,  
E.C., and Paris.  
SAARBACH & Co., London, Paris, Mainz,  
Milan.

SIMPKIN, MARSHALL & Co., Export Depart-  
ment, 4, Stationers' Hall Court, E.C.  
BRENTANO'S LIBRARY, Avenue de l'Opera,  
Paris.

GALIGNANI'S LIBRARY, 224, Rue de Rivoli,  
Paris.

W. H. SMITH & SON, 248, Rue de Rivoli,  
Paris.

## **AUSTRALASIA.**

GORDON & GOTCH, 124, Queen Street,  
Melbourne; and Branches.

## **SOUTH AFRICA.**

CENTRAL NEWS AGENCY, Johannesburg,  
Cape Town and Branches.

## **INDIA.**

A. H. WHEELER & Co., Bombay, Allaha-  
bad, &c.

HIGGINBOTHAM & Co., Mount Road, Madras.

## **UNITED STATES.**

INTERNATIONAL NEWS Co., Duane Street,  
New York.

## **CANADA.**

COPP, CLARK & Co., 64, Front Street  
West, Toronto.

W. DAWSON & SONS, Manning Chambers,  
Toronto.

IMPERIAL NEWS Co., 70, Adelaide Street  
East, Toronto.

MONTREAL NEWS Co., 386, St. James  
Street, Montreal.

F. J. ROY, 81, Queen Street West, Toronto.

TORONTO NEWS Co., 42, Yonge Street,  
Toronto.

\* \* In the event of any difficulty being experienced  
in obtaining *The Connoisseur Magazine*,  
kindly communicate with the Manager,  
Export Dept., **95, Temple Cham-  
bers, Temple Avenue, London,**  
England.

## **J. ALEXANDER,**

17, GARRICK ST., COVENT GARDEN, W.C.

Tel. No. 14730 Central.

Near Leicester Sq. Tube Station.

Always on view—Rare Specimens of Antique Fur-  
niture, Old English, Oriental, and Continental  
China, Pictures, Bronzes, Works of Art, &c.

(INSPECTION INVITED.) A GUARANTEE GIVEN IF REQUIRED.



American "Arms" Dish.—State of Delaware.

Also purchaser of the above for cash, or taken in exchange.

VALUATIONS FOR INSURANCE, PROBATE, & DIVISION.

## **The STAMFORD HILL ANTIQUE GALLERIES**



OLD CHIPPENDALE CENTRE TABLE

Several fine pieces of Old  
English Furniture on view

## **G. R. PRIOR & SONS**

50, Stamford Hill, London, N.

## Genuine Antique Furniture

IN ORIGINAL STATE

:: Rare and Early Oak my Speciality ::  
A Large Selection of Goods always on hand  
:: My Prices are by far the Lowest ::  
Dealers and Collectors are Invited to inspect  
my Stock :: Country Dealers Supplied

**R. SHENKER, 70, Red Lion St.  
HOLBORN, LONDON, W.C.**

— Telephone: Holborn 2223 —

### The Influence of Old-time Furniture.

Illustrated Catalogue upon request, free. Sure to interest.

**Mr. E. CROSS, St. Aldate's, OXFORD, or  
Mr. H. CARTER, 32, Albert Street, MANCHESTER.**

**WAGSTAFF & CLARE, High Street, Newport-Pagnell.**  
Eight carved Wheat-ear Chairs, Queen Anne Bureau Bookcase with  
silver-plate glass panels, Charles Chair, Queen Anne Chest on stand,  
glazed Corner Cupboard, two oak Corner Cupboards, old oak Dressers  
and Wardrobes, six single and one arm carved Hepplewhite Chairs,  
Secrétaire Bookcases, &c.

**FOR SALE.**—Two fine old lacquer Grandfather Clocks, one  
green, the other black lacquer, London make, brass dials,  
dome tops, in good condition. **G. W. FORD & SONS, Newark.**  
Also at 290, GLOSSOP ROAD, SHEFFIELD.

**X MARK O'BOYLE, ANTIQUE DEALER**  
... PRESTON ...  
Speciality:—Old Oak Furniture, unrestored

**OLIVER BAKER, Ancient Furniture**  
Stratford-on-Avon in original condition, and all  
things of old domestic use.

**J. FRANKS, St. Neots, Hunts., and  
The Arcade, Bedford,**  
has a large stock of **Genuine Antique Furniture, China and  
Sheffield Goods.** A very fine set of eight Carved Adam Chairs.  
Several good Sideboards. **TRADE SUPPLIED.**

**FOR SALE.**—Set of four fine old Lead Vases, old leather-  
covered 17th century Sedan Chair, several Mahogany  
claw and ball Tables, Lacquer Grandfather Clock.

**GEO. GIBBS, Staplegrove Road, TAUNTON**

**ANTIQUE FURNITURE FOR SALE** Always a large stock on  
hand. To the trade or  
otherwise. Often fresh goods.—A fine old Jacobean Genuine H.S.  
Carved Oak Bedstead with Canopy, with these letters and dated— 1633  
I wish to reduce stock so as to give up part stores. 1  
**J. DAISH, 48, Colebrook Street, WINCHESTER, Hants.**

**Wadham & Sons, Ltd., — 44, High Street, —  
DEALERS IN Newport, Isle of Wight**  
**Antique Furniture, Pictures, Curios, China, &c.**

**Genuine Old Oak Cottage Furniture,**  
comprising:—Oak Wardrobes, Settles, Chests, Tables,  
Lancashire Rush-seated Chairs.

**E. SHORROCK & SON, Antique Dealers,  
2a, Arnold Street, ACCRINGTON, Lancashire**

**A fine Set of Seventeenth-century Flemish Tapestries for  
sale; subject, French Gardens, colouring rich.**  
**Stratford Keightley, 17, Church Street, Kensington.**

**COLLECTORS and DEALERS in search of GENUINE  
ANTIQUES should not fail to call or write**  
**G. F. ASTON, 60, Hospital Street, NANTWICH.**  
No Reproductions Stocked.

Good prices given for  
perfect examples of

## Old English China

Collections or single  
specimens purchased

**LAW, FOULSHAM & COLE**

**7 South Molton Street**

(Two minutes' walk from Bond Street Tube Station, London, W.)

**R. E. TREASURE, Antique Furniture Dealer,**  
has REMOVED to larger and more commodious premises,  
**3, North Road (off Church St.), PRESTON.**

**A. LYONS** For Genuine Antique Furniture,  
**23, St. Helen's Rd.** China, Glass, Engravings, Baxter  
**SWANSEA** Prints, Rare Postage Stamps, &c.

**Genuine Antiques.** Visitors to the Highlands are respectfully invited to visit  
**F. Maciver's Highland Bazaar, Inverness**, where there is always a choice and  
extensive collection of Genuine Old Furniture, China, Glass, Silver, Sheffield Plate,  
Prints, Jewellery, Armour, and various Highland and Jacobite Curios and Relics.  
**Specialties for this month.**—Set of six Chippendale Chairs; set of six Hepplewhite  
Chairs. Both sets are in the original unrestored but perfect condition.  
Sideboards, Bureaux, Chests of Drawers, Corner Cupboards, etc., etc.  
**F. MACIVER'S Highland Bazaar, 10, Church Street, INVERNESS.**

**The Home of the Old English Potters STOKE-ON-TRENT**  
**F. J. MORRALL, 48, Liverpool Road,**  
HAS AN INTERESTING SELECTION OF  
**Old English Pottery and Porcelain, Oak and Mahogany Furniture.**  
Visitors to the district and Museums are requested to call.

**QUEEN ANNE BEDSTEAD Wanted, single preferred ;  
also genuine CHIPPENDALE KNEE-HOLE WRITING  
TABLE.**  
**BEESON, SOUTHWELL, Notts.**

**ANTIQUES FROM THE COTSWOLDS.**—Several fine Grandfather  
Clocks at present in stock; photos, particulars and prices on  
application. Inquiries for other antiques promptly attended to.

**JOHN BRYANT, Collector of Antiques,**  
Established 1857. **4, George Street, Stroud, Gloucestershire.**

July, 1911.—No. cxix.

## ANTIQUE PEWTER.

We specialise in Old Pewter and invite Collectors  
to write us for Photographs and Descriptive List  
of pieces in stock, issued periodically. . . . .

**H. & A. KIMBELL,**  
**182, Aldersgate Street, London, E.C.**

**W. H. CROFT** Genuine Unrestored Antiques. A  
**Ilkley, Yorks.** large stock, including a very choice  
set of Eleven single beautifully carved  
dark heavy mahogany Chippendale  
Chairs, with square legs. Collectors and Dealers state your wants.

## HARROGATE! HARROGATE!!

Visitors to this famous resort should not fail to see  
**Clough's Choice Collection of Old English China,**  
— AT —  
**"YE OLDE CHINA SHOPPE," Market Place, KNARESBOROUGH**  
(3 miles from Harrogate, N.E.R.)

**FOR SALE.**—A beautiful Gainsborough Painting, Landscape,  
and a Drawing by J. M. W. Turner, R.A.

**Old English and  
Early Chinese Porcelain**

**E. A. JOHNSON, 49, Museum Street, Oxford Street,  
Provincial Dealers solicited LONDON**



# IF YOU WANT SUPERIOR PRINTING

Why not apply to  
the PRINTERS of  
THIS MAGAZINE?

## BEMROSE & SONS LTD

MIDLAND PLACE - DERBY  
LONDON - - 4 Snow Hill, E.C.  
LEEDS - - - Post-Office House  
MANCHESTER - 16 John Dalton St.



## Waterman's Ideal Safety Pen

### THIS IS THE PEN

you should buy if you travel or lead an active outdoor life. The chief characteristic of this "Safety" model is that it cannot leak however carried. When closed, one can throw it up, shake it, turn it upside down, and still it will not leak. Nor will it leak when open. In all other respects it is equal to the standard Waterman's Ideal, known the world over as the Best Fountain Pen that money can buy.

Prices: 12/6 and upwards. In Silver and Gold for presentation. Of Stationers, Jewellers, etc. List free from L. and C. HARDTMUTH, Ltd., Koh-i-noor House, Kingsway, London.

(New York: 173, Broadway. Paris: 6, Rue de Hanovre. Dresden: Pragerstrasse, 6. Vienna: 1, Franzensring, 20. Milan: Via Bossi, 4. Zurich: Lowenstrasse, 23. Brussels: 14, Rue Pont Neuf.)

Use Waterman's Ink — Best for  
Fountain Pens.

## GOWANS'S ART BOOKS

Parchment, 6d. net. Cloth, 1s. net.  
Leather, 2s. net each.

Each Volume contains 60 Photographs.

- |                           |                             |
|---------------------------|-----------------------------|
| 1. RUBENS                 | 22. TINTORETTO              |
| 2. VAN DYCK               | 23. POUSSIN                 |
| 3. REMBRANDT              | 24. PERUGINO                |
| 4. RAPHAEL                | 25. MICHELANGELO            |
| 5. REYNOLDS               | 26. GOYA                    |
| 6. TENIERS                | 27. DURER                   |
| 7. Early FLEMISH PAINTERS | 28. GAINSBOROUGH            |
| 8. TITIAN                 | 29. LOTTO                   |
| 9. FRANS HALS             | 30. LUINI                   |
| 10. MURILLO               | 31. GREUZE                  |
| 11. WOUVERMAN             | 32. CARPACCIO and GIORGIONE |
| 12. VELAZQUEZ             | 33. HOGARTH                 |
| 13. HOLBEIN               | 34. GIOTTO                  |
| 14. VERONESE              | 35. MORETTO                 |
| 15. RAEBURN               | 36. ROMNEY                  |
| 16. DEL SARTO             | 37. ORCAGNA                 |
| 17. CORREGGIO             | 38. GERARD DOU              |
| 18. BRONZINO              | 39. BOUCHER                 |
| 19. WATTEAU               | 40. CONSTABLE               |
| 20. BOTTICELLI            | 41. MASACCIO                |
| 21. FRA ANGELICO          | 42. JAN STEEN               |

Gowans & Gray, Ltd., 5, Robert Street, Adelphi, London, W.C.

## ART PRICES—CURRENT

VOL. III., 1909-10.

A COMPLETE record of Sale Prices—pictures, drawings, and engravings—at Christie's during the season 1909-10, with a comprehensive INDEX TO ARTISTS' AND ENGRAVERS' NAMES, giving catalogue numbers, and a synopsis of the Sales.

Price 10/6 net, 11/= post free.

The First and Second Volumes, comprising the Seasons 1907-8 and 1908-9, are still on sale at the same price per volume.

### AS TO FUTURE VOLUMES

With Volume IV. (to be published next autumn), the publishers have decided to include the sales of MESSRS. SOTHEBY, WILKINSON & HODGE, and MESSRS. PUTTICK AND SIMPSON. The index will be further improved by giving the TITLES OF THE PICTURES alphabetically arranged under the artists' and engravers' names.

In compliance with numerous requests, the "PRICES" are posted month by month to subscribers for the yearly volume, each issue containing a record of the sales held during the preceding month.

As these arrangements considerably increase the bulk of the volume and the cost of production, it has been found necessary to raise the price to ONE GUINEA, payable in advance, through any bookseller, or direct to the publishers,

Offices of the FINE ART TRADE JOURNAL  
Maxwell House, Arundel St.,  
Strand, LONDON, W.C.

An explanatory circular and specimen pages will be sent on application. As the number of copies is limited, the Publishers reserve the right to increase the price of Volume IV. to non-subscribers on publication.

## Some Current Catalogues

(ALL ILLUSTRATED)

Sent Post Free to Collectors on application.

Catalogue  
No.

- 255—Books on Art and allied subjects.
- 260—Engraved Portraits of 18th and early 19th centuries.
- 263—Decorative Engravings of the 18th century (English and French). Rare Sporting Prints. Napoleonic Caricatures.
- 264—First Editions of 19th century Authors. Manuscripts and Association Books. Sports and Pastimes, etc.
- 265—Etchings by Durer, Rembrandt, Whistler, Seymour Haden, Cameron, etc.
- 266—Autograph Letters and MSS. of historical or literary interest.
- 268—Brochure (with 67 full-page illustrations) of Rare Books, Prints, and Autographs.

OTHER CATALOGUES CURRENT AND  
— SEVERAL IN PREPARATION. —

ITEMS OF RARITY AND INTEREST ALWAYS GLADLY PURCHASED

## Maggs Brothers

109 Strand, London, England

CARRY ONE OF THE LARGEST AND  
CHOICEST STOCKS IN ENGLAND OF

Fine and Rare

## Books, Prints AND Autographs

Specially interesting Catalogues in each  
section (many illustrated) regularly issued

*These Catalogues appeal especially to the  
Connoisseur, Collector, and Antiquarian*

Customers' *desiderata* searched for and  
reported free of charge



July, 1911.—No. cxix.

## AUCTION SALE PRICES

SUPPLEMENT TO THE CONNOISSEUR MAGAZINE

A Quarterly Record of Prices of the most important Pictures,  
Books, Furniture, and Silver realised at the principal Auction  
: : Rooms in Great Britain and on the Continent : :

The June 1911 Part is now on Sale

PRICE : FIVE SHILLINGS NET

Annual Subscription £1; or by post from the Publishers [£1 1s.

ALL ANTIQUE DEALERS AND VALUERS  
should subscribe to this most important Publication

OF ALL BOOKSELLERS AND BOOKSTALLS

Or from the Publishers,

:: The CONNOISSEUR, 1, Temple Chambers, Temple Avenue, E.C. ::





MADAME VIGÉE LE BRUN. By HERSELF.

Purchased by the National Gallery from Messrs. S. T. Smith & Son.

# S. T. SMITH

AND SON

AUTHORS OF "SMITH'S CATALOGUE RAISONNÉ"

## PURCHASERS

## EXPERTS

AND

## DEALERS

## IN OLD PICTURES

37, Duke St., St. James's  
LONDON, S.W.

Telephone 9855 GERRARD

Telegrams: "SMITHIANAS, LONDON"

ESTABLISHED

1790

# JAMES RIMELL & SON

53, SHAFTESBURY AVENUE, LONDON, W.

Just Published

Catalogue No. 225.—Books on Art, comprising Valuable and Important Works, classified under Architecture, Costume, Decoration, Furniture, Galleries, Illumination, Painting, Portraits, Pottery, Reference Books, &c.

Over 1,200 Items. Post Free.

BOOKS and ENGRAVINGS BOUGHT for CASH.

## DARLINGTON'S HANDBOOKS

"Nothing better could be wished for."—*British Weekly*.  
"Far superior to ordinary guides."—*Daily Chronicle*.

Visitors to London (and Residents) should use **DARLINGTON'S LONDON AND ENVIRONS**  
By E. C. COOK and E. T. COOK, M.A. 5th Edition Revised.  
New Maps. 6/- 24 Maps and Plans. 60 Illustrations.  
"The best handbook to London ever issued."—*Liverpool Daily Post*.

60 Illustrations. Maps & Plans. 5/- **NORTH WALES.** 100 Illustrations. Maps & Plans. 5/- **DEVON AND CORNWALL.**

Visitors to Edinburgh, Glasgow, Brighton, Eastbourne, Hastings, St. Leonards, Worthing, Bournemouth, Exeter, Torquay, Paignton, Exmouth, Sidmouth, Teignmouth, Dawlish, Plymouth, Dartmouth, Dartmoor, Falmouth, The Lizard, Penzance, Land's End, Scilly Isles, St. Ives, Newquay, Tintagel, Clovelly, Ilfracombe, Lynton, Minehead, Bideford, Wye Valley, Severn Valley, Bath, Weston-super-Mare, Malvern, Hereford, Worcester, Gloucester, Cheltenham, Llandrindod Wells, Brecon, Ross, Tintern, Llangollen, Corwen, Bala, Aberystwyth, Towyn, Barmouth, Dolgelly, Harlech, Criccieth, Pwllheli, Llandudno, Rhyl, Conway, Colwyn Bay, Penmaenmawr, Llanfairfechan, Bangor, Carnarvon, Beddgelert, Snowdon, Festiniog, Trefriw, Betws-y-coed, Norwich, Yarmouth, Lowestoft, Norfolk Broads, Isle of Wight, and Channel Islands should use

**DARLINGTON'S HANDBOOKS, 1/- each,**  
Post Free from Darlington & Co., Llangollen.  
Llangollen: Darlington & Co. London: Simpkin's. Paris & New York: Brentanos'.  
The Railway Bookstalls and all Booksellers.

By Royal Warrant



to H.M. the King.

## Polished Floors.

# RONUK, Ltd.

are prepared to Estimate for the Polishing and the maintenance of all kinds of Flooring and Panelling in

## PRIVATE HOUSES and INSTITUTIONS.

✉ WRITE FOR PAMPHLET. ✉

Manufacturers of "RONUK" SANITARY POLISH.

"RONUK," Ltd., Head Office and Factory, PORTSLADE, Nr. Brighton.  
West End Showrooms: 16, SOUTH MOLTON STREET, W.  
Manchester Depot: 285, DEANS GATE.

*The Connoisseur*

# CHARLES

## 27 & 29, Brook Street, W.

### Antiques

And at 251, FIFTH AVENUE, NEW YORK

---

THE . . .

## SPANISH ART GALLERY,



### 50, Conduit Street, LONDON, W.

Now Open.—EXHIBITION of SPANISH Wood Carvings  
of the GOTHIC and RENAISSANCE Periods at the  
SMALLER GALLERY, 44, CONDUIT STREET

---

*Antique Embroideries, Brocades, Velvets, Persian Rugs, Armour,  
Furniture, Gothic Pictures, China, Jewellery, Silver, Enamels, &c.*

DEALERS IN ANTIQUITIES OF ALL EPOCHS.

RARE MUSEUM OBJECTS.





"THE LIFE SAVER."

# LIFEBUOY SOAP

is out to save life and has a two-fold power of so doing. It saves by Cleanliness and by DISINFECTING ALL IT CLEANS. Don't wait till the home is wrecked by disease but remember "Prevention is better than Cure" and that Lifebuoy

Soap is more than soap yet  
costs no more.

LEVER BROTHERS, LIMITED  
PORT SUNLIGHT







PORTRAIT OF GIOVANNETTA

BY J. SUSTERMANS

*In the Uffizi Gallery*



# Pictures

## The Authentic Portraits of Byron. Part I. By Wm. A. Shaw, Litt. D.

[The writer is indebted to John Murray, Esq., for kindest permission to make the extracts here given from the latest edition of Byron's *Letters*.]

THE art of portraiture is a handmaiden to the more sober and serious art of history. We do not need even the inspired rhetoric of a Carlyle to tell its worth, for since his days individualism has descended upon us like a flood, and questions of personality now transcend in their immediate interest questions of principle. If there is some justification for this in contemporary political and social life—and possibly there is—how much more can be said for the perennial interest attaching to the personality of the leading figures in the history and literature of the past. How speaking, how illuminating, is the mere contrast of feature between

Charles I., with his indecision of character only half concealed under the melancholy grace which breathes from the canvas of Vandyck, and Cromwell with his rugged, compelling strength. "Mr. Lely," said the Protector to the painter, "I desire you would use all your skill to paint my picture truly like me, and not flatter me at all, but remark all these roughnesses, pimples, warts, and everything as you see; otherwise I never will pay one farthing for it." And in the domain of literature what an index to poetic quality is revealed in the portraits of Byron and his chief compeers—Shelley the visionary, Coleridge the mystic, Wordsworth the seer, and the ethereal

Keats. By their side Byron in his portraits seems indeed of the earth earthly; but yet of what noble clay compounded, proud with the low pride of birth, and with the still lower pride of personal vanity, moody, passionate, self-conscious, yet in every line and feature instinct with Promethean fire.

The remarkable thing is that in his portraits he received such scant justice at the hands of the painter. With two exceptions they are the commonplace work of second-rate or tenth-rate artists, and it was the unanimous opinion of Byron himself, and of all who knew him intimately, that they were either poor representations or gross caricatures of him. The following account will make this abundantly clear; and, indeed, it is well known.

To the statement, however, that all Byron's portraits are by tenth-rate artists—a statement which has been up to the present accepted with hardly a demur—an exception has now at last to be made. By one of those extraordinary chances which might happen every day, or might not happen once in a century, a portrait of Byron and his mother has recently been discovered. What its provenance is no one knows, nor was the identity of the embryo poet detected for some years. Indeed, the identification itself is somewhat of a romance. For had it not been for the accident of the picture falling under the eye of a Byron enthusiast—a mere girl in her teens—the picture might have passed



NO. I.—BYRON AND HIS MOTHER



NO. II.—MINIATURE OF MRS. BYRON FROM THE ORIGINAL IN THE VAUGHAN LIBRARY, HARROW

away to limbo, and been lost for aye. The identification has since been completely confirmed, and, indeed, it is self-evident, as may be seen by a comparison with the earlier and later portraits of Mrs. Byron. Even more telling in its

transparent truthfulness and vraisemblance is the portraiture of the boy's face, the frank and fearless gaze of the gray blue eyes, uncurbable, audacious; the chestnut hair, in a state of transition between the profusion of curls, which appear in Kay's miniature, and the hair which in 1804 he wore "combed straight over his forehead"; the fat face which Miss Pigot noticed on her first introduction to him later, and—worst of all—the nose which Byron himself ruefully thought looked like a piece of putty on his face. To the end of his days Byron was almost as sensitive about his nose as he was about his lame foot. The profile view of this feature in Kay's miniature confirms the full-face view in this recently discovered portrait. In its power of characterisation, in its suggestion of coarse good nature in the mother, and of audacity and frankness and coming power in the boy, the portrait betrays the hand of Raeburn, and it speaks volumes for the artistic intuition that he should have so early divined and so truthfully portrayed the boy's nature. The picture was painted in or about 1797, while still the Byrons



NO. III.—MRS. BYRON. FROM THE ORIGINAL BELONGING TO JOHN MURRAY, ESQ. BY KIND PERMISSION OF JOHN MURRAY, ESQ.

were living in Aberdeen; but the probability is that it was painted not at Aberdeen but at Edinburgh,

for after 1795 Raeburn worked consistently in his studio at York Place.

How quite alone this portrait stands in its truthfulness and in its suggestiveness of still unfolded genius can be seen at a glance by comparing it with all the other coeval and later pictures which conspire to damn him by their irredeemable commonplaceness.

It is certain that some of the early miniatures of Byron have been lost. Probably the first of them all was the miniature by John Kay, the Edinburgh barber, who, deserting the scissors, made a niche for himself as a miniaturist and caricaturist, and achieved Scotch fame by his *Edinburgh Portraits*. The miniature represents Byron as a boy of seven, standing



NO. IV.—THE KAY MINIATURE OF BYRON. FROM THE ORIGINAL IN THE POSSESSION OF MRS. E. M. EWING, OF "THE LAWN," TAUNTON. BY KIND PERMISSION OF MRS. EWING



## *The Authentic Portraits of Byron*



NO. V.—MINIATURE OF  
BYRON. FROM THE  
ORIGINAL IN THE VAUGHAN  
LIBRARY, HARROW

with bow and arrow in his hand, and with a profusion of hair falling over his shoulders. This picture was given by Byron to his nurse, Agnes Gray, the poet's first nurse, and was by her given to her sister May, who succeeded Agnes as nurse. May married a Mr. Laing, and on her death in 1825 her husband gave the miniature to her

medical attendant, Dr. Ewing of Aberdeen. From him it passed at death to his son, afterwards Colonel Ewing, who as an enthusiastic musician was well known for his setting of the hymn, "Jerusalem the Golden." The copy here reproduced is from the



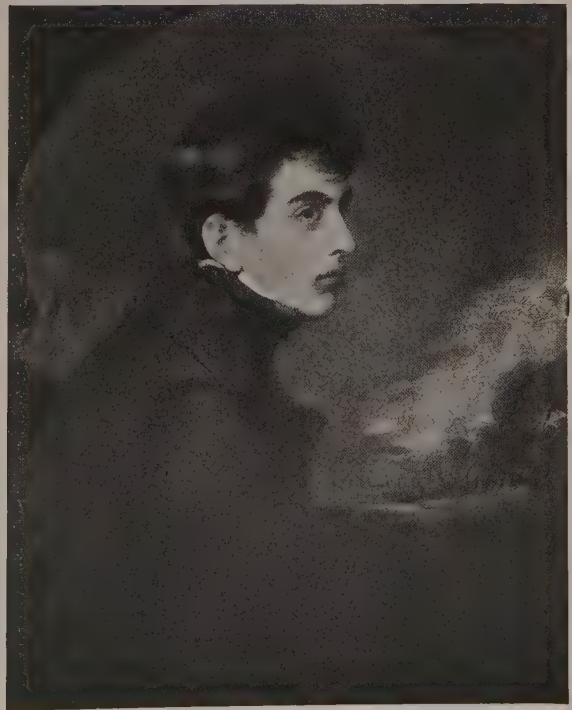
NO. VI.—MINIATURE BY GEORGE SANDERS. FROM AN  
ENGRAVING BY E. FINDEN

original in the possession of his widow, Mrs. E. M. Ewing, of "The Lawn," Taunton, Somerset, and has been copied exact size by her kind permission.

The gift of this miniature to Agnes Gray shows that Byron retained a kindly affection for her. Her sister,



NO. VII.—MINIATURE IN WATER-COLOUR BY GILCHRIST



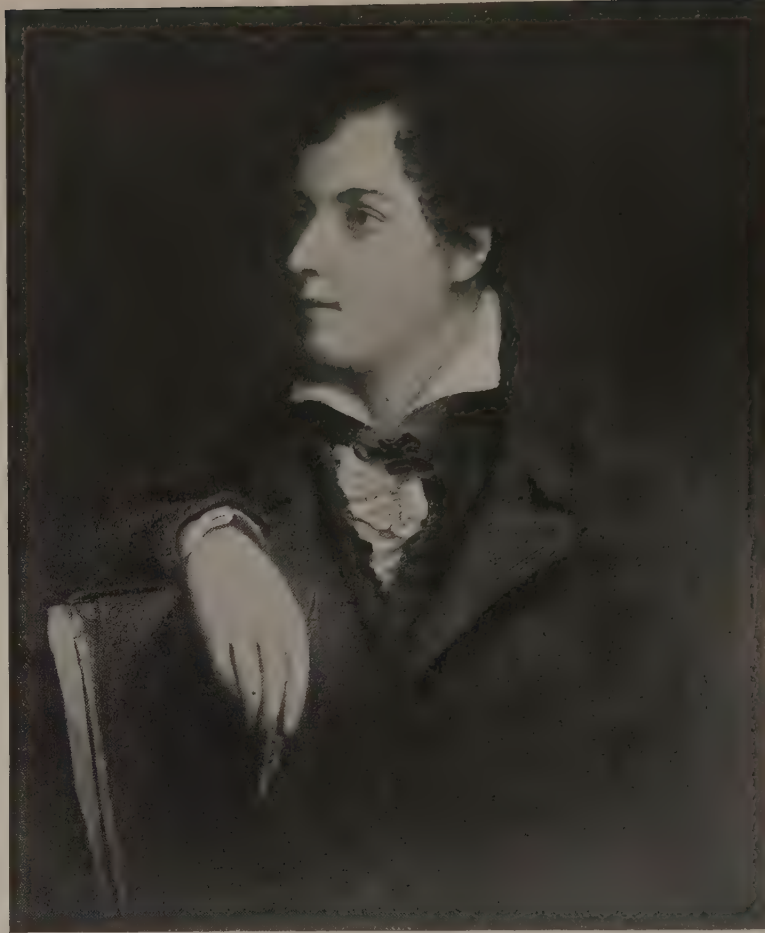
NO. VIII.—BYRON. FROM A PORTRAIT BELONGING TO A. C. BENSON, ESQ. BY KIND PERMISSION OF A. C. BENSON, ESQ.

May Gray, had been his second nurse in Aberdeen and accompanied the Byrons to Newstead, and if we may trust a letter of Mrs. Byron's solicitor, her treatment of the child was occasionally brutal. "Her conduct towards your son while at Nottingham was shocking, and I am persuaded you needed but a hint of it to dismiss her. . . . Such is his dread of the woman that I really believe he would forego the satisfaction of seeing you if he thought he was to meet her again." Yet to the end of his

days Byron bore the impress of the Calvinist teaching which he had imbibed from this woman and her sister. It came to the surface in one memorable conversation which he had with Shelley in such a way as to cause the avowed young atheist poet quite comical despair. "Mary," he exclaimed, "I do believe that Byron is after all little more than a Christian."

In a passage relating to the year 1804 Miss Pigot mentions another early miniature of him. "He was then a fat, bashful boy, with his hair combed straight over the forehead, and extremely like a miniature picture that his mother had painted by M. de Chambruland." As Miss Pigot does not say what Byron's age was when this miniature was painted, it is impossible to identify it. But if it is the Rischgitz portrait, now at Harrow, it does not bear out the extravagant praise that it was extremely like him, for in truth it is hopelessly nondescript. If authentic it must represent the boy just after his recovery from the attack of scarlet fever from which he suffered in the summer of 1796.

Three years later than this interview with Miss



NO. IX.—BYRON. FROM AN UNKNOWN PORTRAIT

graving of this miniature to appear as a frontispiece. Writing to John Murray in 1812, he says: "I have a strong objection to the engraving of the portrait, and request that it may on no account be prefixed, but let all the proofs be burned and the plate broken. I will be at the expense which has been incurred. It is fair that I should, since I cannot permit the publication. I beg as a particular favour that you will lose no time in having this done, for which I have reasons which I will state when I see you." And so again eleven days later: "The plate is broken? Between ourselves it was unlike the picture; and besides upon the whole the frontispiece of an author's visage is but a paltry exhibition. At all events this would have been no recommendation to the book." That his wishes were carried out, and so his sensitiveness set at rest, is evident from a postscript to a letter of a year later, November, 1813: "The expense of engraving from the miniature send me in my account, as it was destroyed by my desire. And have the goodness to burn that detestable print from it immediately."

Finden's subsequent engraving of this miniature

Pigot, Byron was painted by George Sanders, a Scotch miniaturist, who had begun his artistic training under a coach-painter in Edinburgh. Sanders moved to London in 1807, and it was in this year that he executed a miniature of the poet. In a letter of a little later date Byron speaks of him as the first of the miniature painters of the day. Such a phrase proves not so much that the poet had no taste in pictures, as that at times he could be exceedingly forgiving, for he subsequently refused to allow an en-



## *The Authentic Portraits of Byron*

made amends for the previous engraving which had thus caused Byron so much searching of heart.

Besides this miniature Sanders painted a full-length in oil of the poet. This picture was painted not in 1807, as has so often been asserted, but in April of 1809, three months before the poet left England for the first time. He refers to it in June, 1809, as almost ready to be sent down to Newstead soon, implying that it was not quite finished. He paid for it before it was finished, and

seems to have had some trouble about the delivery of it, for in the course of 1810 he writes repeatedly to his mother from Constantinople and other places, asking her if she had yet received it. At last, in July, 1810, he hears that it has reached her. "I am glad you have received my portrait from Sanders, Vigo Lane, London. It does not flatter me, I think; but the subject is a bad one, and I must even do as Fletcher does over his Greek wines—make a face and hope for better." It is somewhat strange after this to find him again asking his mother if she has received the picture. After October of the year 1810 the subject drops out of his correspondence, and as will be seen later, the picture evidently was finally given, not to his mother, but to Murray.

Between the appearance of Sanders's two portraits there were executed two others of very differing merit. The one is a full-length miniature in water-colour by Gilchrist, representing Byron in his college robes. If genuine this picture belongs to the years 1807 or 1808, and is now at Newstead.

Of the other picture nothing is ascertainable. It



NO. X.—BYRON, BY WESTALL (NO. 1). FROM THE "EUROPEAN MAGAZINE,"  
FEBRUARY, 1814. ENGRAVED BY T. BLOOD

is in the possession of Mr. A. C. Benson, and is of singular beauty. It represents the poet at about the age of nineteen, and must therefore have been painted in 1807-8. This fact makes the attribution of the picture to Raeburn a little difficult, as Raeburn made only three recorded visits to England, and it is not absolutely certain that Byron visited Scotland in the years in question, although in August, 1807, he projected a visit thither, and a little later speaks of having spent three months

in the country" (? England or Scotland). A similar uncertainty hangs over another portrait hitherto unknown, but belonging to approximately the same period. As will be seen from the illustration, it is freely done, but its provenance is unknown and its authenticity has still to be decided.

The next artist who essayed the difficult task of portraying the changing expression of a wayward genius was Richard Westall, if anything a greater nonentity than Sanders. Westall started his artistic career as an apprentice to a heraldic engraver, and popular as he was in his day, his fame, if he has any at all, is, in the main, merely that of a book illustrator.

Some years later, in 1820, he executed twenty-one drawings as illustrations to "Don Juan"; and Byron (again showing how he could forgive) admired them. "The drawings for 'Juan' are superb; the brush has beat the poetry."

The portrait itself by Westall is a half-length in oil, and is usually said to have been painted in 1814. But as a matter of fact Byron refers to the project of it as early as April, 1813. "I am to sit to Westall



NO. XI.—BYRON, BY WESTALL (NO. 2). FROM AN ENGRAVING BY HENRY ROBINSON (1829)

for a picture at the request of a friend of mine ; and as Sanders's is not a good one, you will probably prefer the other. I wish you to have Sanders's taken down and sent to my lodgings immediately before my arrival." This letter was written to John Murray, and points incidentally to the conclusion that Sanders's picture had not been delivered to Mrs. Byron, but to Murray.

It is quite certain that Byron sat for this picture in July, 1813, for the description which he gives of it in his *Journal*, under date November 27th, 1813, tallies completely with Westall's production : ". . . has received the portrait safe ; and in answer the only remark she makes upon it is, 'Indeed, it is like,' and again, 'Indeed, it is like.' With her the likeness covered a multitude of sins, for I happen to know that this portrait was not a flatterer, but dark and stern, even black as the mood in which my mind was scorching last July when I sat for it. All the others of me, like most portraits whatsoever, are of course more agreeable than nature."

It is clear that Westall executed two pictures of the poet, and apparently with little interval of time between them. The earlier one belonging to 1813 was reproduced in the *European Magazine* in February, 1814, and represents the profile without the raised arm and hand supporting the chin. The later one

belongs to 1814, and possesses these items which are absent from the earlier of the two. The second one now belongs to Mr. Burdett-Coutts. It appears to be this second picture which was exhibited at the Academy in 1825. It was purchased by Sir Francis Burdett, and from him passed to the possession of Lady Burdett-Coutts. If, therefore, Byron gave one of these two pictures to John Murray, it must have been the earlier one. In July, 1814, he writes to Murray, "You shall have one of the pictures." Its present locality is unknown.

Various replicas of Westall's portrait are known to exist ; but they are apparently copies of the later 1814, not of the earlier 1813 version. In the 'eighties one such copy was in the hands of W. Cox, of Pall Mall, and another (or query the same) was sold by Grave in 1875 to the Earl of Beaconsfield. The copy in the National Portrait Gallery, No. 1,047, is apparently a third replica. This last-named was lent in 1868 by Mr. William Smith to the National Portrait Exhibition at South Kensington (No. 302). "The lender was presumably identical with the William Smith, some time Deputy Chairman of the Trustees of this (the National Portrait Gallery), who died in 1876. Nearly twenty years later, *i.e.*, in



NO. XII.—BYRON, BY T. PHILLIPS. FROM THE ORIGINAL IN THE POSSESSION OF JOHN MURRAY, ESQ. BY KIND PERMISSION OF JOHN MURRAY, ESQ.



## The Authentic Portraits of Byron

March, 1895, this picture turned up at Foster's sale-rooms, and was purchased thirteen months later by the Trustees (of the National Portrait Gallery) from Mr. Glen, a dealer then established in Praed Street. Since 1868, as photographs show, it had been drastically 'restored.' Its identity with the 1868 picture was doubly confirmed by a label on the back. A second label 'contributed by Mr. William Cox, 57, Pall Mall,' purported to record its exhibition as the work of R. Westall at the Royal Academy of 1825." (Information kindly supplied by Prof. Holmes, Director of the National Portrait Gallery.)

After Westall came Thomas Phillips, a bigger man, who is said to have been the selected painter for men of genius. How far he maintained this reputation in this instance can be seen by a glance at the reproduction here. As to the date of the picture some question may be made. It is certain that he sat to Phillips in 1814, for in the *Journal* under date March 7th, 1814, he writes: "At three sat to Phillips for faces."

But there is a cryptic reference to this painter in a much earlier letter. Writing to John Murray in November, 1813, he says: "The pictures of Phillips I consider as mine, all three; and the one (not the Arnaut) of the two best is at your service if you will accept it as a present from me." Two years later, in February, 1816, he asks Murray (possibly referring to the same matter), "Have you got your picture from Phillips?"

It seems almost impossible to explain the above reference to three pictures; for Phillips is credited with only two portraits of Byron, both of which are shown here, the one a half-length in oil with open neck and cloak, the other in Albanian dress. The third was perhaps a replica of the half-length in oil.

The half-length was certainly painted in 1813. It is said to have been exhibited at the Academy in 1815,

but this should be 1814. It is in the possession of John Murray, and replicas of it are in the possession of Lord Leigh, and at Stoneleigh and Newstead, though Colonel Wildman, the former owner of Newstead, claimed that his picture was the original. The engraving of this picture by Agar caused Byron much annoyance. "I am sorry," he wrote in July, 1814, to

Murray, "that the print is by no means approved of by those who have seen it, who are pretty conversant with the original [*i.e.*, Byron] as well as the picture from whence it is taken. I rather suspect that it is from the copy and not the exhibited portrait."

As to the picture in Albanian dress there is also some controversy. It is generally described as a half-length, the original as in the possession of the Earl of Lovelace, and a replica in the National Gallery, and a small size copy by Phillips in the possession of Mr. Murray. But as a matter of fact, the picture in the possession of Mr. Murray is not a half-length, it is more than a three-quarter length, and could not possibly have

been copied from the same original as the National Gallery replica is taken from. It would certainly seem as if the only original is the Murray copy, and as if both the Earl of Lovelace's and the National Portrait Gallery copies are cut-down replicas of it. The original (whatever it was) of this picture was also exhibited at the Academy in 1814.

As to Byron's own opinion of Phillips's work there is only one small piece of evidence, and it is uncertain from the wording of it whether it refers to the Albanian dress picture or the plain half-length. He writes to Murray in September, 1816: "I am sorry Mr. Maturin did not like Phillips's picture. I thought it was reckoned a good one. If he had made the speech on the original, perhaps he would have been more readily forgiven by the proprietor (*i.e.*, Mr. Murray), and the painter of the portrait."



NO. XIII.—BYRON IN ALBANIAN DRESS, BY T. PHILLIPS. FROM THE ORIGINAL IN THE POSSESSION OF JOHN MURRAY, ESQ. BY KIND PERMISSION OF JOHN MURRAY, ESQ.



NO. IV.—A MIRROR IN OPEN WORK FRAME IN THE EARLY FLAMBOYANT STYLE OF CHIPPENDALE





## Some Antique Mirrors

By Egan Mew

THE making of mirrors is an immemorial art of which there is no end. The early craftsmen of the East, and the sophisticated handworkers of the classic period in Europe, were both elaborate and ingenious in this particular. Some of the mirrors of Greek and Roman design were reproduced in an article in *THE CONNOISSEUR MAGAZINE* a year or two ago. They showed very clearly the groundwork on which more recent designs have been based. Those examples now gathered here display something of the development of the subject from the fourteenth century forward in Europe. To attempt any full and chronological account would be an immense undertaking, for

the mirrors of the past appear to have been as many as the types of faces and forms which they at one time or another have reflected. But the present illustrations will suggest to the collector the class of

design which it is still possible to procure, and will convey, I hope, an idea of the various styles which were in vogue in Europe during different periods. In our day, almost all these designs can be reproduced; but the originals, of course, possess a character and charm which time and association have bestowed, and no copy can quite recapture. It is interesting to note, historically speaking, how the designs for frames at various times appear, like their polished glass, to reflect something of the general social



NO. I.—A VENETIAN CARVED WOOD-WORK FRAME FOR MIRROR OF THE END OF THE 17TH CENTURY, SHOWING ELABORATE DECORATION ENRICHED WITH GOLD

effect of their period and place of production. The character of the first piece gives the elegant flamboyancy which marked Venetian things in the early eighteenth century until about the middle, when it grew into a heavy splendour and showy inartistic grandeur, which reminds one of the blatancy of the day which Casanova de Seingalt has so vividly portrayed for us. England of a slightly earlier day is shown in No. ii., where carved lime-wood is made to reproduce the fruits of the earth, and a good many other things, in

easy abundance. No doubt it may be the design of Grinling Gibbon, but it has not the wild freedom and delicate gaiety one usually finds in his work. No. iii. is a type of mirror heavily freighted with the spirit of its place and period. For the Milanese artist to produce so complicated and, as it were, contradictory a design was merely for him to follow the taste of the Royal House of Savoy of about 1550.

Scrolls and angles, carved feet and cartouches, arabesques and medallions, are all of the time, as is especially the juxtaposition of Christ and His Angels in the niches, with classical figures on the front. Above all is a charming group of Venus and Cupid, thus making the whole world of thought akin in one elaborate and beautiful mirror. No. iv. is an English example, though French in style, which was once in



NO. II.—A MIRROR FRAME OF CARVED LIME-WOOD OF THE SEVENTEENTH CENTURY, WHICH HAS BEEN ATTRIBUTED TO GRINLING GIBBON

Chippendale workshop, is seen in the next picture, this also displaying something of the French feeling which our master cabinet-maker loved — or found popular with society.

No. vi. reproduces a mantel and mirror frame with fine carvings, before which I happen to have sat on pleasant winter nights many, many times. This piece now rests in quiet dignity at South Kensington in one of those well-arranged complete rooms in the museum at which one may gaze, but which one must not enter. The style of work shown in the frame is continued throughout the whole charming room. When I was on familiar terms with it, the frames and panelling were on the second floor of some chambers in No. 3, Clifford's Inn, and its history was not much known. The pleasing energy which the "Victoria

Winchester House, Putney. It belongs to the second half of the eighteenth century, and expresses with admirable effect the luxury of curve and *ensemble* which was handed us by the elegant courtiers of Louis XV.

Many such delightful mantels are still to be found in England, where they are usually attributed rather freely to Chippendale; but most of them are in sad disrepair, a matter that can in these cases generally be put right without destroying the original character of the piece. Another example, probably from the



## Some Antique Mirrors

and Albert" now displays in regard to wood-work is well exemplified in this arrangement. The research of the curators enables one to say that this interesting example of English work of about 1686 was re-erected by John Penhallow—whose arms, quartered with Penwarin, are seen over the framework—in Clifford's Inn. When in that position it had somewhat the appearance of having been taken from some more important room, and, as it were, squeezed into the modest limits of a lawyer's chamber. At present, however, that quality of compression has been avoided. The furniture now added, among which are two very beautiful small Chinese lacquer cabinets, is also a charming aid to the student of a period when beauty of design and utilitarianism went hand in hand with apparently unpremeditated and easy grace.

A style of work of the mid eighteenth century which has been a good deal copied in later times is shown in the wall mirror No. vii.; but the elaborate silver and ebony work of No. viii. has not so far been greatly reproduced, although, with the present taste for seven-

teenth-century walnut and inlaid furniture, it might be used with no small decorative advantage. No. ix. shows one of a splendid pair of characteristically English mirrors of about 1730-40. It is of far greater size than is conveyed by the photograph, and was doubtless fashioned to suit with the decoration of some splendid Georgian reception room. The gilded carving, which is in excellent condition, is so wrought as to partly cover a border of silvered glass. As examples of English work of this period, these two large mirrors would be difficult to surpass. The simplicity of the Stuart oyster-wood frame which follows, No. x., owes its totally different charm to the grace of the moulding and the colour

and character of the walnut cut across the grain. The taste for various kinds of *Chinoiserie* which grew up in early Louis XIV. days is admirably shown in the silver-gilt mirror No. xi. In this piece furniture may, for once, be said to possess an exact date, for the frame bears the English hall-mark for 1683, which

enables one to trace an interesting development from the grand manner of about 1660 which is seen in the toilet glass No. xii. But so that matters should not be too clear for the collector or student of the subject, No. xiii., which has the London hall-mark for 1683-84, displays quite a different style of workmanship in silver from the curious Chinese design, although the basis of the frame may be said to be the same in all these silver mirrors. The next three examples are of various marqueterie, the first, No. xiv., showing an early Dutch example, while Nos. xv. and xvi. are doubtless of the William and Mary period, when much beautiful work of this character—owing something to Holland, although we had our native school—was produced. Nos. xvii., xviii., xx., and xxi. are classed



NO. III.—A MIRROR OF BURNISHED METAL ON A STAND OF STEEL, WHICH IS EFFECTIVELY DAMASCENED WITH GOLD AND SILVER. MILANESE OF MID-SIXTEENTH CENTURY

as Queen Anne work, owing to the heavy coating of plaster which was used beneath the gilt, and is now taken to be characteristic of that not very long but still remarkable reign. As a matter of fact, this style survived into George I.'s time, and may be attributed to either period. No. xxii. is a pleasing style of walnut dressing-glass which came in with Queen Anne, and lasted very much longer, and even influenced early and mid-Victorian designs. The fact of No. xix. being of oak is a somewhat unusual circumstance, for it belongs to the period when such pieces were usually made in pine, veneered with the then popular mahogany. Nos. xxiii. and



NO. V.—A FINE EXAMPLE OF THE ROCOCO MANNER OF EARLY CHIPPENDALE WORK. THE FRAME IS OF CARVED PINE PAINTED WHITE



NO. VII.—MID EIGHTEENTH CENTURY WALL MIRROR OF CARVED WOOD WITH ROCOCO ORNAMENT INTERTWINED WITH VINE AND POMEGRANATE DECORATION



NO. VI.—THE FRAME AND MANTELPiece LATELY AT CLIFFORD'S INN, FINELY CARVED IN THE LATE SEVENTEENTH CENTURY ENGLISH MANNER

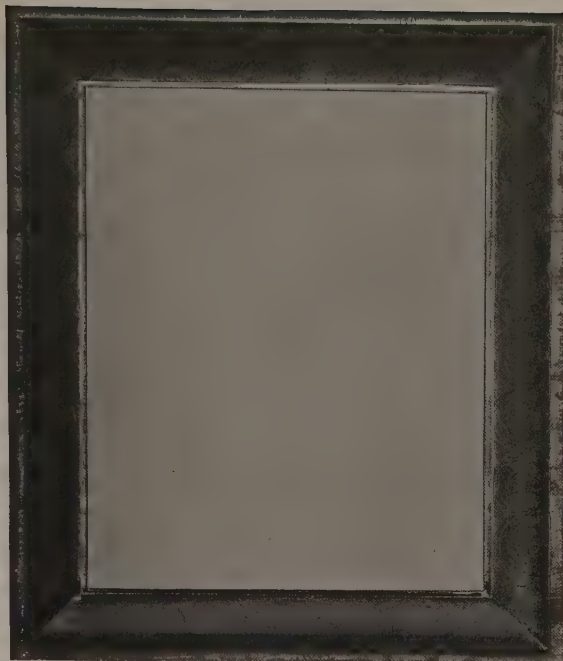


NO. VIII.—ENGLISH MIRROR OF THE SECOND HALF OF THE SEVENTEENTH CENTURY, DECORATED WITH HAMMERED AND PIERCED SILVER SCROLL WORK. THE FRAME AND MOULDINGS ARE OF EBONY





NO. IX.—A FINE EXAMPLE OF ENGLISH MIRROR, ELABORATELY CARVED AND GILDED, OF ABOUT 1730-40



NO. X.—AN EXAMPLE OF ENGLISH OYSTER-WOOD WALNUT FRAMED MIRROR OF THE LATE STUART PERIOD



NO. XI.—A MIRROR FRAME OF SILVER-GILT, DECORATED IN THE MANNER THAT WAS CONSIDERED CHINESE, AND WITH THE ENGLISH HALL-MARK FOR 1683



NO. XII.—AN ELABORATE ENGLISH SILVER REPOUSSÉ WORK FRAME USED IN ONE OF THE SPLENDID TOILET SETS OF ABOUT 1660



NO. XIII.—ENGLISH REPOUSSÉ SILVER FRAME FOR TOILET MIRROR, SHOWING THE LONDON HALL-MARK OF 1683-84



NO. XIV.—AN EXAMPLE DUTCH MARQUETERIE MIRROR FRAME OF THE SEVENTEENTH CENTURY



NO. XV.—MARQUETERIE WORK OF THE TIME OF WILLIAM AND MARY ON GROUND-WORK OF WALNUT VENEER





No. XVI.—MARQUETERIE MIRROR ON WALNUT FRAME  
OF THE LATE SEVENTEENTH CENTURY



No. XVII.—AN ENGLISH HANGING-MIRROR OF ABOUT  
1710. THE FRAME OF CARVED AND GILT WOOD



No. XVIII.—ENGLISH CARVED AND  
GILDED WOOD FRAME AND GLASS  
OF ABOUT 1710. ELABORATELY  
ORNAMENTED IN BOTH HIGH AND  
LOW RELIEF



No. XIX.—OAK FRAME FOR MIRROR  
OF UNUSUAL FORM BELONGING TO THE  
MIDDLE OF THE 18TH CENTURY. THE  
CARVING IN INTAGLIO, GILT, ON THE  
FLAT SURFACE SHOWS A DIFFERENT  
CHARACTER FROM THE FLOWERS AND  
FOLIAGE AT EACH SIDE



No. XX.—A WALL MIRROR OF THE  
PERIOD OF QUEEN ANNE INTENDED  
TO HOLD BRACKETS FOR CANDLES



NO. XXI.—QUEEN ANNE MIRROR WITH GILDED FRAME  
THE BORDER OF BEVELLED GLASS IS IN ELEVEN  
SEPARATE PARTS, THE MAIN GLASS BEING IN TWO  
BEVELLED PIECES

xxiv. take us back into the fifteenth and sixteenth centuries of Italian work. In the first, severely decorated metal-work is employed with excellent effect, and in the second, the brilliant firm carving and surface of the walnut is almost of a metallic character. Such examples show something of the roots of European taste, and hint at the time when Italy and that country alone set the fashions of the Western world.

The last picture shows a style which I personally dislike, but which has been immensely appreciated and copied. It belongs to the once admired days of Marie Antoinette, when art in France laboured to some extent beneath the none too graceful taste of that Queen, who was æsthetically, as well as materially, unfortunate. This glass really shows the



NO. XXII.—A QUEEN ANNE DRESSING GLASS IN WALNUT  
EARLY EIGHTEENTH CENTURY

style Marie Antoinette, and not the later classic elegancies of the Pompadour, which are usually ascribed to Louis XVI.'s wife, whom one's human sympathies endows with the talents which belonged to other and perhaps less admirable people. In glancing over the wide stretch of centuries which provided the various mirrors and frames here shown, it may be noticed that the early Italian work was produced not for a time but for all ages, while the seventeenth and eighteenth century pieces were rather made to please the vogue of the moment. Our own grèat period of cabinet-work certainly made good use of many foreign influences and, I believe, improved throughout the days of fine mahogany work on what it borrowed. As time has passed one notes that the frames and ornament of the glass become generally less important, and the size and brilliancy of the mirror itself increases. I do not know whether, philosophically considered, this is a compliment to modern man, but it certainly shows a great development in the manufacture of the looking-glass *per se*.





A LADY OF THE PELHAM FAMILY

BY PETER COOPER

From the collection of the P. R. M. Soc. in the possession of the







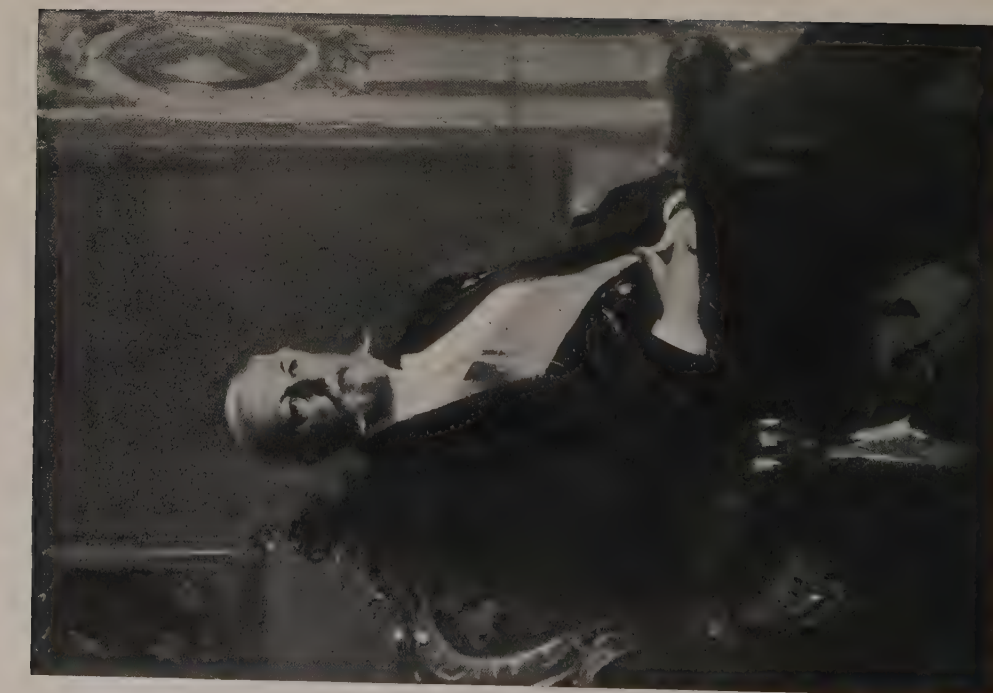
NO. XXIII.—A METAL MIRROR OF ITALIAN  
WORKMANSHIP OF ABOUT 1450



NO. XXIV.—ITALIAN MIRROR FRAME OF THE  
SIXTEENTH CENTURY, CARVED IN SOLID WALNUT



NO. XXV.—FRENCH OPEN WORK SILVER FRAME OF THE EIGHTEENTH CENTURY  
WHICH IS SAID TO HAVE BELONGED AT ONE TIME TO QUEEN MARIE ANTOINETTE



THE LATE KING OSCAR OF SWEDEN, 1898 PHOTO TH. LAURIN



KING CHARLES OF SWEDEN, 1898

PHOTO TH. LAURIN



# Pictures

**Anders Zorn**

**By E. Wettergren**

[*Authorised translation from the Swedish by C. A. Bang*]

ANDERS ZORN, who was fifty years of age last year, is more sought after and appreciated than any other Swedish artist, and when an Englishman counts upon his fingers the number of Swedes whose names have penetrated beyond the hyperborean darkness, he pronounces the name of Anders Zorn in the same breath as that of Swedenborg, Linnaeus, Ellen Key, Montelius, or Sven Hedin. Catalogues of his engraved works have been published both in French and German; at least two foreign monographs on Zorn are being prepared for publication; and at the great sales of engravings his productions are amongst those for which collectors readily pay large sums.

The extent of his fame is in due proportion to the range and quality of his work, and

in a little type-written volume in the library of his friend, Thorsten Laurin, is evidence in black and white that Zorn has painted about six hundred and fifty pictures in oil or water-colour, while in

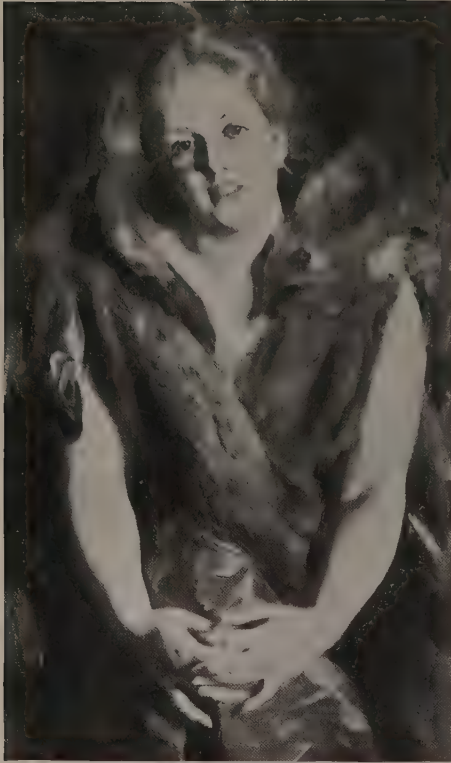
Delteil's detailed catalogue there is mention of nearly two hundred and twenty engravings. In addition there are his few but excellent achievements in sculpture, while his versatile hand has also been turned to the production of numerous objects of art.

It is not, however, necessary to have this little statistical table to prove Zorn's thirty-five years' activity. It is sufficient to recall how only by incessant work has Zorn been enabled to reach the position he now holds, and he who tries to follow his artistic career through all



PORTRAIT OF ANDERS ZORN  
IN THE NATIONAL MUSEUM, STOCKHOLM

BY HIMSELF, 1896  
PHOTO TH. LAURIN



MAJA, 1900 NATIONAL GALLERY, BERLIN  
PHOTO TH. LAURIN



PORTRAIT OF COQUELIN CADET, 1889  
IN THE THORSTEN LAURIN COLLECTION

its phases has a powerful sense of much unremitting toil.

The picture which Anders Zorn to-day calls up portrays a man who has overcome the most intricate problems of form and colour. We see the broad and apparently haphazard strokes of his brush, and hear legends of how in a brief space he can transform the colours on his palette into living and mature art. But these phenomena are not seen in their proper light, unless regarded as the fruit of years of study. If we examine, for instance, one of the brilliant portraits of his later period, we shall find that it represents the summit of a long series of different stages in development. This is shown in a remarkable manner in the portrait of himself painted in 1896, and now in the National Museum at Stockholm. It was painted in four days; but in those hours of feverish creation was concentrated a whole year's grappling with the problem—a time of erasure, re-touching, alteration, and painting out, culminating at last in a picture which placed Zorn amongst the great painters of his time. In fact, it is not too much to say that each new picture is the sum of all that has preceded it, for Zorn is unaffected by fashion, and stands firm amidst the crowd of those who feel their way in different directions before becoming conscious of their real forte, and of its truest means of expression.

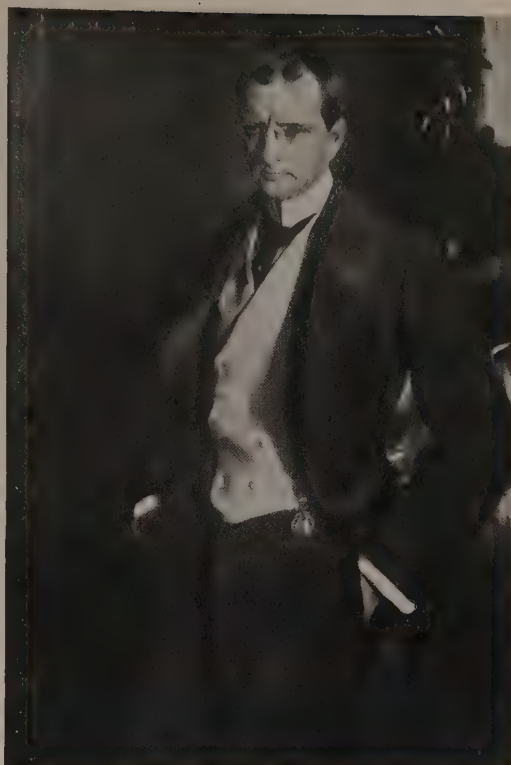
His artistic nature may be briefly expressed by the word sensuousness, and it is difficult at the present time to point to any single artist whose temperament is of such unalloyed sensuousness as Zorn's. He sees and depicts colour, light, and life with the same voluptuousness as a gourmet appreciates the handiwork of a highly trained chef.

It was this delight in the senses of movement and light which taught him to depict the silvery night of Algiers, the lapping of the waves against the bridges of Dalarno, the silent dance beneath the pale yellow of the midsummer sky, and it is above all, this which has filled his brush with the very sap of life, when he has produced all those studies in the nude, of women wrapt in sunshine and air, or with the bloom of their flesh shining out of the semi-darkness of a room. His portraiture does not begin from within like that of Rembrandt, and of most of the psychological painters. As a consequence, in many cases he fails, and the result is a *tour de force* instead of a complete work of art. On the other hand, however, there are cases where, with the intuition of true genius, he proves the thesis that soul and body are one. For instance, the man's exuberant intelligence and boyish jocularities are shown in every stroke of the brush in the face, and, in fact, in the whole attitude of the witty and learned librarian, Harald Wieselgren. This,





MME. AMALIA WALLENBERG, 1903. IN THE MARCUS WALLENBERG COLLECTION PHOTO TH. LAURIN



MR. JAMES DEERING IN THE CHARLES DEERING COLLECTION PHOTO TH. LAURIN

and perhaps the etching of Renan, will certainly endure for all time among the most powerfully individual portraits in the world's art.

From this sensuousness result also Zorn's cosmopolitanism and nationalism. Cosmopolitan in the extreme, he goes about two continents immortalising their intellectual and material leaders, and has been able to create a style as brilliant as that of Sargent, and at the same time filled the nervous mondanity of Albert Besnard. It is not difficult to understand this cosmopolitanism. The little portrait of himself painted in water-colour, for instance, gives an extraordinarily powerful impression of Zorn's capacity for seeing. In those intense eyes there is nothing of the thinker or dreamer; they meet the outer world with a piercing look which draws to itself all the colour and pith which is in things. It is this look that catches the reflection on the waves of the Bosphorus with the same joy as it seizes the quivering reflection on the dirty floor of a brewery, or the spirited gallop of a spurred horse.

Another consequence of his healthy sensuousness is that he belongs in a purely vegetative way to the soil whereon he was born. It is his pristine Swedish element which raises him far above the cleverest of fashionable painters. Though he may wander all over the world, the ties with his homeland never

break, but draw him again and again back to the farm in Dalecarlia. From the depths of his Swedish nature have sprung such works as *A Midsummer Dance in Dalecarlia* (National Museum, 1897), *Naked* (C. R. Lamm, 1894), *Gustavus Vasa* (Mora, 1903), and many more. It is his native mysticism, healthiness and intensity of will that is awakened, and bears fruit at home. One must be entirely insensible to this—the most important part of Zorn's work—to be capable of asserting, with some foreign critics, that Zorn is altogether a Parisian or an Englishman. This is not even true of his technique, which certainly had for a time the same masters as the Impressionists, namely Velasquez and Frans Hals, and which also shows points of contact with such men as Besnard, Raeburn, and Sargent, but which, nevertheless, in its whole fundamental structure is quite personal.

This technique, so indispensably connected with his whole style, would be worthy of an article by itself, which, however, can only be written by one who some day may be in a position to survey the whole scattered material of Zorn's work in the light of contemporary and bygone art.

Zorn is often spoken of as an impressionist; but this expression must be used with reserve. If it means that he seizes with his brush or needle the dancing light, the casual movement, in a word the



GRANDMOTHER, 1892  
POSSESSION OF MME. ZORN

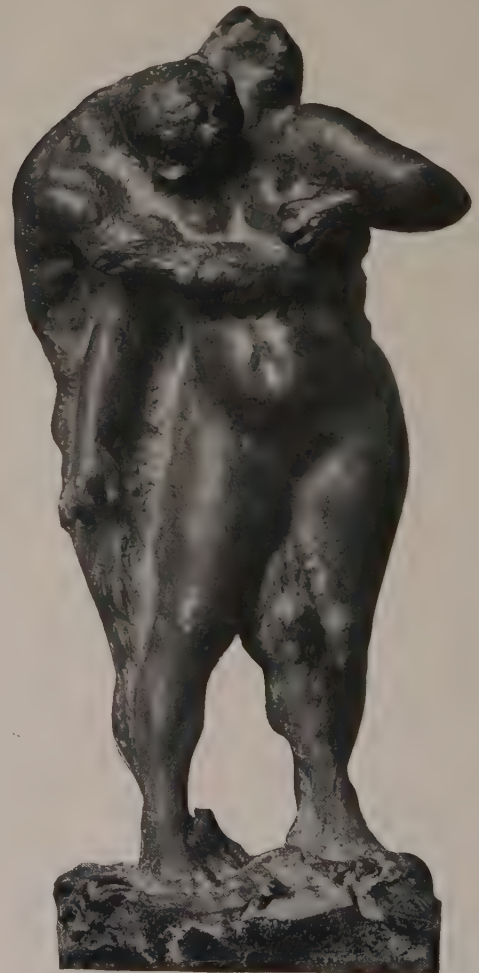
WOODCARVING IN THE  
PHOTO TH. LAURIN

moment, then the expression is an acceptable technical description. But other ideas besides these have become associated with impressionism as an historical phenomenon, and into these Zorn's style can hardly be fitted. Thus one of the weightiest problems for these theoretically inclined painters was the separation of light and colours into their component parts. Their paintings, therefore, exhibit a surface of small, bright spots of colour without contour, which only at a distance combine into a vibrating form.

This lack of modelling is a conscious principle of art with the Impressionists. Their object is to be "flat." Here it is that we can put our finger on the most important difference between Zorn and the Impressionists. It lies not so much in the fact that they work in small separate spots of colour, and he in broad strokes of the brush in a few colours—in other words, that he is synthetic, while they are still in the stage of analysis—nor yet in that they prefer to depict light, but at the same time light their deep shadows well, while he works with the whole scale from dead white to black; but rather in that in his painting of light he models so powerfully, gives such palpable tactile values. If before the veiled paintings of Carrière, Rodin can say, "*Carrière aussi est sculpteur!*" what should he exclaim before those of his friend Zorn's? In his portrait of himself of 1896, it is as though the man in his white painting blouse was made out of a piece of clay, sharply illuminated

by a sidelight, so forcibly does the picture stand out from the frame. In this he has points in common with another painter of light, whose temperament in other respects is as unlike him as possible—Vermeer, of Delft, who also obtained a modelling quite sculptural in its effect by means of the opposition of light and shade in a broad, pure scheme. If I use the word sculptural, it must not, of course, be taken in its strictest sense as the style which produces its effects by its composition in three dimensions, by the clear and easily grasped course of its lines. (A painter-sculptor in this sense is Mantegna, who, if anyone, may certainly be called the antipodes of Zorn.) But there is another kind of sculptural painting, in which the vivid and bewildering play of light and shade is the chief factor of artistic expression. It is the plastic art of late antiquity, of the baroque, and of Rodin that comes within this category. And it is with this category that Zorn has points of contact.

When one has observed this trait in Zorn the



FAUN AND NYMPH, 1896  
BRONZE STATUETTE  
PHOTO TH. LAURIN



## *The Recently Discovered Persian Ceramics*

on horseback following each other in a straight line, divided into three oblong compartments, each containing one warrior in different colours and in polychrome; four circular panels containing four personages seated, and in various coloured and designed robes. Round the rim is an elaborately drawn Kufic inscription on pale blue ground; on the exterior, in a circular base, the king is represented mounted on horseback, which is surrounded by four figures, of which one is the monarch seated, holding in one hand (the right) a cup, and in the other (the left) a bunch of laurels. Opposite to this is a female figure holding a harp and playing it, and two dancers in opposite directions performing dances. These four figures are divided by four elaborately drawn polychrome arabesque oblong ornaments. Round the rim on the upper part of the bowl there is another band of blue enamel containing inscriptions executed in white. The whole decoration, which is polychrome, is in most pleasant shades, enriched with piece gold in places. The edge of the bowl has been entirely gilt, the traces of which remain, whilst the material of the

bowl is exceedingly thin, perhaps the finest ever seen, and is of ivory whiteness. When discovered it was broken in three places and subsequently joined, no piece being missing. The entire decoration is preserved completely and is an unique piece of the ninth or tenth century, and was discovered at Rhages.

Nassiri-Khosraw, during his travels in the eleventh century, when he mentions that he saw wares so fine that one could see one's hand through the sides of a vase, probably refers to this kind of transparent specimen which the explorer's spade brings to light again after nine centuries.

There is in the South Kensington Museum an

example of these marvellously fine wares, presented to the Museum by the writer. This is a royal drinking bowl of ivory whiteness and of extremely fragile and thin material. The decoration throughout is of black enamel, slightly raised. The centre consists of a

circular disc, of arabesque design, and in the interior rim there is a band of Arabic inscription.

We have no proof, as yet, to establish that Persians made earthenware before the Arabian occupation of the country. They might have done so, but it was only after the Khalifs (seventh century) that they worked in earnest down to the thirteenth century, developing one branch or other.

It is obvious that about the first quarter of the thirteenth century the art of application of gold in the enamel or glaze to produce the wonderful lustre ware reached its zenith, when the destruction by the Mongols brought it to an end. The beauty of some of these pieces, to one at all capable of appreciating such evidences of the finest workmanship, will make a strong appeal. A gold lustre plate, ruby colour in its decoration, which is on ivory ground, is a splendid example of the



NO. V.—GOLD LUSTRE VASE, WITH BIRD'S-HEAD-SHAPED SPOUT

period I allude to. In the centre there is an arabesque floral design, surrounded by a band decorated in a radiated design. The outer band contains alternating figures and cypress trees. This was discovered at Veramin, and is, I believe, one of the very finest pieces of its kind in existence.

Another is a gold lustre vase, with a bird's-head-shaped spout. The body is divided into three special compartments, decorated in ornamental and finely executed Kufic inscriptions, suggesting Gothic influence. The compartments contain three figures, one male and two female, all slightly raised.

Such wares, which were evidently made between the



NO. VI.—BROWN LUSTRE BOWL FOUND AT RHAGES



NO. VIII.—BOWL DISCOVERED AT SULTANABAD  
12TH CENTURY

second and third invasion by Mongols, bear Eastern forms more than their predecessors, and the human figures are of Mongolian type. Such wares justify fully the remarks of Charles Hercules Read, of the British Museum, the great authority on Persian earthenware, in his excellent introduction to the catalogue of the exhibition of the Burlington Fine Art Club, held in 1908 (of the faïence of Persia and nearer East). He says, "Perhaps the most striking quality displayed by the Persian wares, both in their earlier and later developments, is a kind of coyness that withholds the full sight of their charm until the

owner has merited greater knowledge by long acquaintance. The subtle qualities of some of the earlier lustre vases, displaying here and there a mere spark of ruby or golden light shifting and evasive, form a remarkable contrast to the bold and obvious brilliancy of the products of Damascus and Rhodes. Gorgeous and grandly decorative as these are, there can be no question that the Persian potter moved on a higher plane and breathed an infinitely rarer atmosphere."

These remarks, I think, are specially applicable to some of the pieces under notice—as, for example, a brown lustre drinking bowl of very fine material



NO. VII.—GOLD LUSTRE VASE INTERIOR



NO. IX.—ENAMELLED BOWL, 9TH CENTURY, FROM RHAGES



## *The Recently Discovered Persian Ceramics*

having eight curves in the outer rim. The interior contains fifteen figures of warriors, of whom twelve are mounted on horseback and three on foot. Each figure is surrounded by a laurel wreath, indicative of triumph; round the interior is a narrow band decorated with Arabic inscription, and a similar band encircles the exterior rim, decorated with Kufic inscriptions. This piece was found at Rhages.

Another piece of this character is a vase on a flat foot ruby coloured with gold lustre. In the centre is a figure of a wild hare (which animals abound in

central Persia) in a watchful attitude, standing amid long grass. The figure is surrounded by floral designs, and the exterior contains Persian inscriptions.

The excavations also revealed some more or less complete specimens of metal-work, inlaid in silver and gold; these also belong to the Mussulman epoch, but in small proportion to the ceramics I have mentioned. Of these I may cite a bronze tray, inlaid with silver and gold, with human figures and arabesque inscriptions and designs. Earlier specimens than the seventh century have not been discovered up to the present.



NO. X.—EWER-SHAPED VASE DISCOVERED AT KHARAGHAN

12TH CENTURY

# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## ÆNEAS AND ANCHISES.

DEAR SIR,—In reply to the question of "Enquirer" in your January issue about paintings of *Æneas and Anchises*, it may be of interest to state that my mother has in her possession a fine old ebony and tortoiseshell cabinet on stand, which was bought at a sale many years ago at a very old Wiltshire house. The eight drawers and small central cupboard are painted with scenes from the *Iliad*, one of which represents *Æneas* leading a boy by the hand, and carrying

*Anchises* on his back, flying from Troy, which is in flames on the right of the picture. There was a tradition with the original owners that the paintings were by Ruysdael.

Yours truly, ERIC A. MACKAY.

## UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—I should be pleased if one of your readers could identify this portrait, or if the unknown former owner of the painting, on which the signature



UNIDENTIFIED PORTRAIT (1).





UNIDENTIFIED PAINTING



UNIDENTIFIED PORTRAIT (2)

## The Connoisseur

"J. Reynolds" has been found, would kindly communicate with me. The picture has been bought at one of the London sales last November.

Yours faithfully, OTTO MIGGE.

### ANTIQUE SETTEE.

DEAR SIR,—I have read with interest the letter in "Notes and Queries" in the June number of your magazine from Mr. Alfred Hollowell. It is a coincidence that I have in my possession a settee of identical pattern as that reproduced in the photo, though the two smaller outside panels of the back are of the same shape as the centre. I purchased this, with a set of four chairs and a small square table, in India some years ago, and I understood that they came from one of the best known Parsi families in Bombay. The chairs are evidently similar to those Mr. Hollowell mentions are in one of the museums. I gathered that the wood was true ebony. I have also heard that some of these same chairs are to be seen in some of the temples in China, still in daily use. There was a fellow settee to the one I have, but it had already been snapped up.

Yours very truly, JASPER BRETT.

### UNIDENTIFIED PAINTING.

GENTLEMEN,—I send herewith a photo of an oil painting to be inserted in THE CONNOISSEUR MAGAZINE for identification. The size of the painting is 30 in. by 40 in.

Yours very truly, W. L. BEEKMAN.

### PORTRAIT BY LANDSEER.

SIR,—I have been much interested in reading the correspondence regarding the *Portrait by Landseer* of the April number. I can confirm the information in the May number. The portrait is that of one of my father's sisters, and was painted by James Inskipp. We have the engraving, but have lost sight of the original drawing. I do not know if this information will be of any use to you.

Yours faithfully, CONSTANCE HEMSLEY.

### UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—We should be greatly obliged if you would insert the photograph enclosed with a view to ascertain the personality as well as the painter. The painting is on wood and measures 28 in. by 22 in.

Yours truly,

SVENSKA KONSTSAMLAREFÖRENINGEN.

### ANTIQUE LEAD PLAQUE.

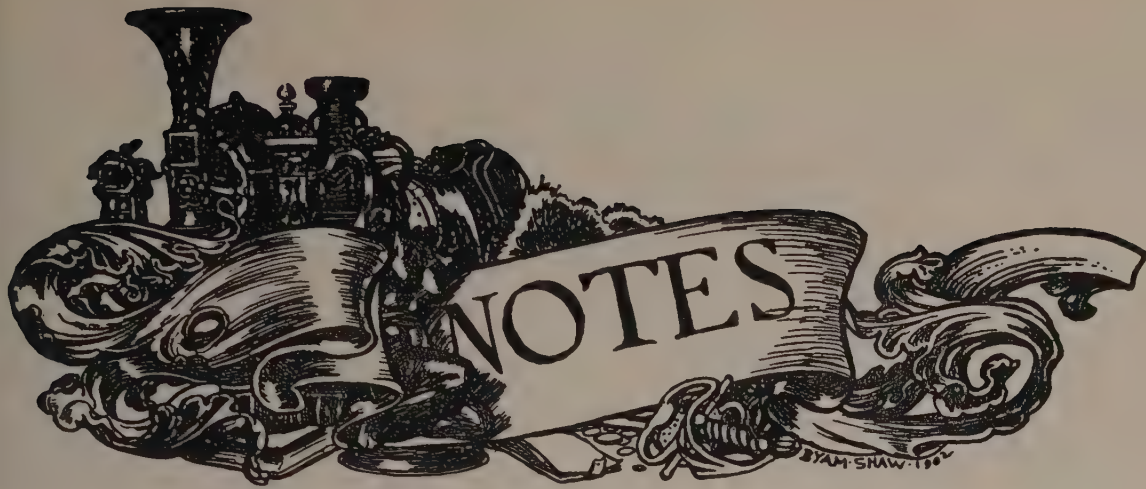
DEAR SIR,—I have a very curious old plaque in lead and copper (or some other such metal, as it turns green in the rain) of (I believe) Queen Elizabeth in her latter days, almost life size. Could you tell me anything about it? Mr. Watts of the South Kensington Museum has seen it, and considers it most interesting. Could it have been applied on the front of a house or public building? There is no doubt as to its being genuine. Could you give me any idea as to its real value?

I am, yours faithfully, A. C. KEIGHTLEY.



ANTIQUE LEAD PLAQUE





In the Rijks Museum at Amsterdam are many historical treasures of special interest to Englishmen—fine English miniatures, silver plate, commemorating Dutch and English naval battles, and other objects of great rarity and value. A piece of

**An Old Coronation Spoon**

seventeenth-century silver of peculiar interest in this the coronation year of King George V. is a Dutch spoon made in commemoration of the coronation of two other English sovereigns, namely, William and Mary. As will be observed in the accompanying illustration, the handle is surmounted by standing figures of the King and Queen holding their sceptres. The handle and bowl are devoid of all decoration, and are typical in shape and size of the silver spoons made not only in Holland but also in England at this period.

THE beautiful mahogany Chippendale long-case clock illustrated has a few remarkable features, and a few details regarding same may be interesting to some of the readers of

**Chippendale Long-Case Clock**

THE CONNOISSEUR MAGAZINE.

The clock stands nine feet high, the head being twenty-five inches wide, and it is in a beautiful state of preservation. On the door of the case is a reliable barometer. The clock dial is an artistic piece of workmanship in brass and silver. The outer circle of the dial, as will be seen on the photo by aid of the magnifying glass, is a perpetual calendar, which is adjustable by means of a sliding ring. The inner circle against the ornamental

scrolls in the centre gives the signs of the Zodiac, and on the brass scrolls in the centre are the following words:—"THE MAN IS YET UNBORN THAT DULY WEIGHS AN HOUR." On the outside circle of all are described all the moveable feasts at their respective dates given every year by means of the sliding ring before mentioned. In a recess in the centre of the higher dial is a moveable moon which revolves according to the moon's phases, and above this is an indicator stating the age of the moon. Underneath the recess are indicated the times of high-water at Liverpool, London, Hull, and Bristol. Below the moon there is also an indicator showing the difference between the Solar time and Greenwich time. There is a moving sun which rises and sets daily behind the two painted screens according to the seasons. The painted screens also have a rising and falling action which, combined with the hour figures on the upper dial, give the daily time of sunrise and sunset. The inner circle of the upper dial gives the degrees of the amplitude north and south on the left-hand side, and on the right-hand side it gives the degrees of declination north and south. At the bottom of the lower dial on a black ground are the following letters:—DCBAGFE, which, I presume, stand for the notes of the bells, of which there are six small ones for the quarter-hour chimes and one large hour bell. There are also a repeating arrangement and stop-striking arrangement.

It will be seen from the date finger on the dial that the photo was taken on the 8th of March some years ago, the sun



AN OLD CORONATION SPOON

rising about 6.30, and setting about 5.30. The time was 10.37, which is verified by the sun's position, which is also about 10.37. The clock or Greenwich time was therefore about twelve minutes fast compared with the Solar time. It will also be observed that the age of the moon on that date is indicated at about 22 days 1 hour, and that the times of high-water indicated were as follows:—LIVERPOOL, 4.15; LONDON, 7 o'clock; HULL, 11.15; and BRISTOL, 12 o'clock.

The maker's name on the clock underneath the edge of the sun is BARKER, WIGAN, and according to Britten's book on old clocks, Barker died in 1760; so from this it would seem that the clock must have been made between 1740 and 1760.

In conclusion I may say the clock keeps splendid time, and the astronomical (*sic*) parts are in perfect order. The clock is not only extremely ingenious from a mechanical standpoint, but it is also exquisite in appearance.

It would be interesting to me to know if any of your readers have ever seen such a clock.

In certain remote country districts it is still possible to meet with the Sussex Iron old-fashioned flat Fire-backs hearth, where the By P. Miller oak logs blaze merrily in our midst, and where the quaint iron "fire-back" and "brand-irons" still pertain, as in days of yore. There is, certainly, no more attractive feature of the English home than its chimney corner, the shrine in winter of all the inmates, and the cherished haunt of all idlers and gossips from without. And nowhere is

one more likely to encounter such a fireside than in rural Sussex, famous from Roman days for its iron-fields, and, from the reign of Henry III. down to the end of the nineteenth century, so noted as to have



CHIPPENDALE LONG-CASE CLOCK

earned for itself the title of the "Birmingham" of that date. The earliest record of the Sussex iron-works occurs in 1266, when, after the battle of Lewes, the inhabitants of that town were permitted to raise funds for the repair of their walls by charging a penny for the toll of every cart laden with iron, and a halfpenny toll for every horse-load. Some twenty years later, Master Henry of Lewes was paid a considerable sum of money for the iron-work in connection with the monument to Henry III. in Westminster Abbey, and subsequently Sussex had the dignity of providing three thousand horse-shoes and twenty-nine thousand nails towards the equipment of an expedition against Scotland, undertaken by Edward III. A local rhyme tells how

"Master Huggett and his man John,  
They did cast the first can-non."

It appears, however, that a certain Ralph Hogge can, in reality, claim this distinction. In any case, several examples of early cannon of Sussex manufacture exist, notably the Bodiam Castle mortar of cast and wrought iron of early fifteenth century date, and also the Pevensey Castle gun bearing the cypher and badge of Queen Elizabeth. Other models are preserved in the Tower of London. The general history of the iron-works is not the subject in question, otherwise much might be written concerning its rise and fall. During the sixteenth century, it is worthy of remark that even the Ashburnhams, Pelhams, Sidneys, and Howards did not disdain to augment their fortunes by the manufacture of iron goods, and Drayton, in his *Polyolbion*, refers to the forests

personified under the title of "The Daughter of the Weald," who

"Under the axe's stroke, fetched many a grievous groan,  
When as the anvil's weight, and hammer's dreadful sound,  
Even rent the hollow woods and shook the queachy ground."





SIXTEENTH-CENTURY FIRE-BACK DECORATED WITH ROYAL ARMS, AND INSCRIBED "MADE IN SUSSEX BY JOHN HARVO"

Peaceful to-day, and far removed from all but country sounds, are the spots once so busy and so thriving. Only the fruits of their works now remain, and it is of the fire-backs and brand-irons there manufactured that we are about to speak. It is only within recent years that the antiquary has interested himself much in the details of these curious remnants of the chimney corner, and at the present time, when there is a reaction in favour of the flat hearth or "down-fire," the fire-back, and its attendant and-irons, or "brand-irons" as they are locally termed, are the subject of deserved attention.

The earliest designs for fire-backs are of quite irregular pattern, and merely decorated in a hap-hazard way with fleur-de-lys, crowns, and portions of twisted cable, roughly impressed, and sometimes bearing the figure of a human hand, a pair of compasses or some other article of use. Subsequently more elaborate designs were transferred, and some interesting carved oak models are in the possession of Lord Ashburnham. The Royal Arms were always a favourite subject of ornament, and at the end of the sixteenth century private owners began to adopt heraldic designs. Of this class there are countless examples, varying from those of Viscount Montague, the Duke of Buckingham, and other noble personages, to the

small country squire who happened to be armigerous. A fine Elizabethan fire-back bears the Royal cypher E.R., and, on a shield, the Tudor Rose surmounted by a crown, and surrounded by the Garter and mottoes with the date 1571. Many of these heraldic designs exhibit coats of arms with sundry quarterings, and are of considerable beauty and artistic merit. Those bearing the arms of the Ashburnham family: *Gules, a fesse between six mullets argent*, and the crest, an ash tree springing from a ducal coronet, are probably relics of the once famous Ashburnham furnaces. In the account book of the Reverend Giles Moore, a Sussex rector of the seventeenth century, the following entry appears:

"I payed Edward Cripps for an iron plate for my parlour grate with, Mr. Mitchelbourne's arms upon it, 10s."\*

At a later period is noticed "a kitchen plate cast for my kitchen chimney weighing 100 lb. 3 qr. marked G.M.S. cost 13s." and also "a paier of iron dogs with brasse heads 5s. 6d."

In an old diary left by John Stapley, a Sussex squire, under date 28th January, 1733, appears the notice of "new brand-dogs for the Hall at Hickstead,

\* Mr. Michelbourne was the patron of the living.





SEVENTEENTH-CENTURY FIRE-BACK WITH ROYAL ARMS AND CIPHER, AND DATE 1635

which my father . . . had ordered some time before his death, in which were cast the Stapley coat-of-arms with his initials A.S. over it, and the date 1732 below. For the casting of these I paid £2 4s. 8d., and two shillings and fourpence more for the expense of getting them home."

Pictorial fire-backs have, perhaps, the chief interest by reason of the curious designs often depicted on them. A rare example, on which is portrayed the martyrdom of a man and woman, is thought to represent a local iron-master who suffered death at the stake in 1557. The man and woman are shown back to back, bound with a chain round the waist, their hands raised in an attitude of prayer. The lower part of the bodies is hidden in leaping tongues of fire. Another interesting example depicts a certain iron-master in his own furnace, sledge-hammer in hand, surrounded by the implements of his trade, and accompanied by his faithful dog; it is inscribed "Richard Lenard at Bred [Brede] Fournis," and

bears the date 1636. Much might be said on the subject of allegorical, Biblical, and classical designs, all of which occur in considerable numbers; but perhaps the most remarkable design ever used was a facsimile of an iron grave-slab, which seems to have been much favoured. The original at Crowhurst commemorates Mistress Anne Forster, and, besides a lengthy memorial legend, bears portraits of two daughters, and two sons of the deceased lady. No doubt many an unlettered cottager boiled his kettle and cooked his stew in front of this peculiar design, little appreciating its full significance, or comprehending its inscription, which runs as follows:

HER LIETH ANE FORST  
R DAUGHTER AND  
HEVR TO THOMAS  
GAYNSFORD ESQUIER  
DECEASED XVIII OF  
JANVARI 1591 LEAVING  
BEHIND HER II SONES  
AND V DAUGHTERS.



Iron grave-slabs are plentiful in Sussex, though there is probably no other instance such as the foregoing. At Burwash is to be found the earliest existing example of the product of the local furnaces, a monumental slab of fourteenth century date, inscribed "Orate p. anima Jhone Coline." The history of the fire-dogs, or brand-irons, as they are variously termed, is as interesting as that of the fire-back. The former, indeed, are probably of earlier origin, by reason of their greater necessity, although they do not present so much surface for decoration, and are, consequently, of less remarkable design. They are very commonly armorial, and some are formed of grotesque human figures, the costume of which is helpful in assigning a date to the design, though not, of course, to the actual casting—many patterns having been in favour during a considerable period. A curious pair of fire-dogs, attributed to the first quarter of the seventeenth century, are composed of the figure of a man, holding in the right hand a long-stemmed pipe, and in the left a capacious beer jug. The general design invariably follows, more or less, the style of architecture in vogue at the period, some examples being distinctly Gothic in treatment. Dated specimens of fire-dogs exist from the end of the fifteenth century. Some of these bear the sacred monogram J.H.S., others are decorated with the Pelham buckle, whilst an especially interesting pair, dated 1571, bear the Royal arms and the initials E.R. In conclusion, it may be mentioned that there are many products of the Sussex iron-works to which we have not referred, and which are the subject of much attention from collectors. Among the chief of these are the Elizabethan "dog-grates," "bacca" tongs, and "rush-light holders," to say nothing of less important items of domestic use in days of yore.



LATE SEVENTEENTH-CENTURY FIRE-BACK TAKEN FROM A DUTCH MODEL REPRESENTING "THE CHOICE OF HERCULES"

THE lady's boudoir table illustrated is a fine example of the work of the Brothers Adam. The top is decorated with an urn, festoons of flowers, and honeysuckle, and the subjects of the panels are classical. The groundwork is of apple-green.

THE work of Justus Sustermans (1597-1681) has perhaps hardly received the attention it deserves.

Our Plates Ascholar of Simon

de Vos and F. Pourbus, he was considered in his life-time as little inferior to Van Dyck, an estimate which is not gainsaid by his fine *Portrait of Giovannetta*, which is reproduced in the present number. A pair of interesting silhouettes are those by A. Farberger, of Paris, the originals being painted in black on gold. The identity of one of the subjects, painted in 1791, has not been discovered, but the other, which is probably of an earlier date, is that of the well-known *William Murray, first Earl of Mansfield*, described by Macaulay as "the father of modern Toryism."

An able lawyer and great debater, he earned the opprobrium of the mob by his verdicts in cases of seditious libels, and paid the penalty by having his house burned down during the Gordon riots. The two plates, *The Charmers* and *'Tis the Pace that Kills*, are reproduced from old English engravings in colour, the former being after the work of the Rev. M. W. Peters, R.A., and the latter forming the first of a set of four of *Moving Accidents by Flood and Field*. The plate of *The Manor House, Hitchin*, is interesting as representing the perfect restoration of a fine old Queen Anne mansion. It is of a type comparatively common in London a few years ago, but which, owing to the depredations of the housebreaker, has now almost altogether disappeared. Similar devastation has been carried out in the country towns, and too often, when these beautiful old houses have

been suffered to remain, their owners have gradually robbed them of their contents—their wealth of old furniture, and their nobly panelled interiors designed by Wren, Kent, Vanbrugh, and their contemporaries, being replaced by modern work, so that the mansions have become but as empty shells. Precisely the opposite operation has been carried out at Hitchin—a mere shell of a house being restored to its former state with a completeness that must be the delight of every archæologist.

The house itself is of considerable interest. It was built in the first years of Queen Anne, in the conventional manner of the time, with simple red bricks relieved by rubbed mouldings, its plain barrack-like exterior forming an attractive contrast to the beautiful decoration of the rooms within. In this state it lasted till within the early part of the nineteenth century, when it fell upon evil days; the original panelling was removed and the stair-cases were destroyed to make place for those of later pattern. A few years ago Messrs. Phillips, the present owners, unearthed an early wet-plate photograph showing the exterior of the Manor House before the alterations took place.

With all the ardour of true archæologists they set themselves to reconstruct it and to replace the pleasing features of former years. This, however, was no simple matter to be entrusted to a builder or to be finished in a hurry. On the contrary Messrs. Phillips devoted several years to the contemplation of their task, and have adhered almost entirely to their original intention of carrying it out with old material. Such a procedure could not be completed in a short space of time, and for the past two or three years the firm

have been employing their agents all over the country with a roving commission to rescue from destruction any fine interior woodwork, ceilings or mantelpieces existing in houses about to be demolished.

In this manner the wonderful old panelling and carving to be seen at Hitchin has been acquired.

Those rooms which were of suitable dimensions to fit the walls of the building have been re-erected upon the spot.

It is difficult to convey the pleasing results of these alterations. The house once more possesses its former appearance, and with it has come back the old-world atmosphere that always clings to such places. One passes from room to room with the feeling that nothing has changed during the long space of time which has elapsed since it first was built.



ADAM TABLE

### Books Received

*English Pastels, 1750-1830*, by R. M. Séé, £2 2s. net; *How to Understand Sculpture*, by Margaret Thomas, 6s. net. (G. Bell and Sons.)

*The Herkomers*, Vol. II., by Sir Hubert von Herkomer, 7s. 6d. net; *Training of the Memory in Art*, by Lecoq de Boisbaudran, translated by L. D. Luard, 6s. net. (Macmillan.)

*Art in France*, by Louis Hourticq, 6s. net. (Heinemann.)

*The Post Impressionists*, by C. Lewis Hind, 7s. 6d. net. (Methuen.)

*Turner's "Liber Studiorum,"* miniature edition, 1s. net. (Gowans & Gray.)

*Westminster Abbey and the Antiquities of the Coronation*, by W. R. Lethaby, 2s. 6d. net. (Duckworth.)

*Nietzsche and Art*, by Anthony M. Ludovici, 4s. 6d. net. (Constable.)

*Jacques Callot*, by Pierre-Paul Plan; *Dentelles Anciennes des Musées Royaux des Arts à Bruxelles*, by E. Van Overloop. (G. Van Oest & Co.)

*A Bibliography of Sheffield and Vicinity*, by W. T. Freemantle. (Pawson & Brailsford.)





THE FRONT OF THE MANOR HOUSE  
HITCHIN







THE month of May, 1911, must always figure prominently in the annals of picture sales, for, after an interval of nearly twenty years, two important collections of Early Italian pictures came up for dispersal, whilst three sales produced the enormous sum of £214,243. The picture sales (16 in number) were of an extremely interesting character



throughout the month; but those of Sir William Abdy and the late Charles Butler somewhat overshadow all the others. The family portraits and old pictures, formerly the property of Lord John Thynne, who inherited them from his uncle, the second and last Lord Carteret (who died as long ago as 1838), sold on May 1st, included many of historical interest, but, for the most part, by unknown artists; they were mostly "human documents" rather than artistic treasures, and it is a matter of great regret that some of them—particularly the portrait of that national hero, Sir Richard Granville—were not secured for our National Portrait Gallery. It is, we believe, the only authentic portrait in existence, and was now sold for only 265 gns. There were four portraits by J. Van der Banck, the more important of which was the whole-length of *Lady Georgina Carolina Spencer*, daughter of John Earl Granville, in white satin dress, standing in a landscape, 99 in. by 57 in., 300 gns.; another interesting whole-length was by M. Dahl, *Frances Lady Worsley*, in red dress with blue cloak, 99 in. by 57 in., 220 gns. The Thynne pictures realised £4,152 4s. 6d.

THE late Sir William Neville Abdy's collection of highly important pictures by Old Masters was chiefly formed many years ago by the late owner, who purchased most of them in Florence and elsewhere on the Continent. Little or nothing seems to have been known as to their previous histories, and as they were purchased during a period of great unrest in Italy, probably the vendors did not care to go very particularly into the question of

provenance. A few were exhibited at the Old Masters in 1881, and attracted a good deal of notice. Nearly the whole of the collection was lent to the "Exposition de Tableaux aux Profit de l'Œuvre des Orphelins d'Alsace-Lorraine" held in the Salle des États at the Louvre, in Paris, in 1885, with some other pictures, notably two Gainsborough portraits which were not included in the sale, which, with nine pictures the property of Florence Lady Abdy, now produced £68,064 14s. 6d. for 141 lots. Taken in the order of sale, the more important pictures were: J. Fyt, *A Dead Hare, Mallard, Partridge, and other Birds*, 53 in. by 37 in., signed and dated 1670, 290 gns.; Roger Van der Weyden, *A Triptych*, the centre panel with The Crucifixion, with an extensive landscape, the left wing with the Madonna and the Magdalen, and the right wing with St. Veronica and St. Mary of Egypt, the centre panel 10 in. by 7½ in., 900 gns.; Lucas Cranach, *Virgin and Child*, on panel, 30 in. by 22 in., signed with monogram, 650 gns.; Jacopo Bassano, *The Adoration of the Magi*, 37 in. by 51 in., 1,300 gns.; two by Sandro Botticelli, *The Nativity of the Saviour*, painted in tempera, arched top, 59 in. by 52 in., 1,950 gns.; and *A Scene from the Life of Zenobius*, panel, 26 in. by 59 in., 10,800 gns.—this was purchased for the Metropolitan Museum of New York. It probably forms part of a series illustrating events in the life of the Saint, of which two panels were bequeathed to the nation by the late Dr. Ludwig Mond, and a third panel is in the Dresden Gallery; Canaletto, *Northumberland House and Charing Cross*, and *Northumberland House from the River*, a pair, 22 in. by 35 in., 800 gns.; A. Mantegna (catalogued as by Vittore Carpaccio), *A Pieta, with St. Jerome and the Prophet Isaiah*, on panel, 27 in. by 33 in., inscribed "Andreas Mantinea" on a cartellino at the bottom, 12,300 gns.—this is the highest price ever paid at auction in this country for an Italian picture; Cima da Conegliano, *Madonna and Child*, panel, 28 in. by 22 in., 1,500 gns.; School of Piero di Cosimo, *The Story of Perseus*, a pair, 18 in. by 63 in., 620 gns.; Dello di Niccolo Delli, *The Triumph of Time and Love*, panel, 17 in. by 69 in., 690 gns.; Dosso Dossi, *Portrait of the Duke of Ferrara*, three-quarter figure, life-size, in armour, 50 in. by 39 in., 1,050 gns.—in connection with this portrait it may be mentioned that

in the catalogue of the collection of that generous patron of art, Paolo Coccafani (who was born in 1584, and who died at Reggio in 1650), No. 157 is "un ritrattino del duca Ercole di Ferrara in tondo di mano del Dosso"; Piero della Francesca, a pair of cassone fronts with betrothal and marriage ceremonies, panel, 16 in. by 42 in., 950 gns.; Raffaellino del Garbo, *The Madonna and Child Enthroned*, panel, 34 in. by 19 in., 320 gns.; Domenico Ghirlandaio, *The Annunciation*, formed of two panels set in one frame, 51 in. by 30 in., 1,500 gns.; Ridolfo Ghirlandaio, *The Madonna and Child with St. John*, panel, circular, 48 in. diam., 2,050 gns.; two by Giorgione, *Malatesta di Rimini and his Mistress Receiving the Pope's Legatee*, panel, 21 in. by 33 in., 2,450 gns.; and *Portrait of a Venetian Gentleman*, panel, 21 in. by 16 in., 320 gns.; Andrea Mantegna, *Portrait of Ridolpho Gonzaga, Prince of Mantua*, panel, 18 in. by 12 in., 320 gns.; Matteo di Giovanni, *The Wedding of Ludovico Sforza*, panel, 15 in. by 24 in., 440 gns.; Bernardino Pinturicchio, *The Madonna and Child with Saints*, panel, circular, 35 in. diam., 900 gns.; Antonio Pollajuolo, *The Wandering of Ulysses*, a pair, on panel, 30 in. by 62 in., 1,200 gns.; Andrea da Solario, *Portrait of Giovanni Bentivoglio of Bologna (1439-1508)*, bust, black dress and cap, panel, 17 in. by 14 in., exhibited at the Old Masters in 1881 as by Francia, 4,000 gns.; Cosimo Tura, *Portrait of a Gentleman*, panel, 13 in. by 9 in., exhibited at the Old Masters in 1881 as a portrait of himself by Francesca Francia, 1,800 gns.; Bartolommeo Vivarini, *The Adoration of the Magi*, panel, 20 in. by 11 in., arched top, 3,700 gns.; two by Gentile da Fabriano, *The Adoration of the Magi*, panel, 70 in. by 53 in., 3,650 gns.; and a set of four panels, forming the predella of a picture, all about 8 in. by 11 in., 850 gns.; and G. B. Moroni, *Portrait of a Gentleman*, in black dress, 28 in. by 23 in., 1,600 gns.

Mr. Arthur Kay's pictures and drawings (May 11-12) included some which apparently did not reach the reserves at his sale, May 11th, 1901, and only a few of the 294 lots (which realised £7,567 10s. 6d.) call for notice. W. Van Aelst, *A Bunch of Flowers in a Silver Vase*, 32 in. by 25 in., signed and dated 1660, 280 gns.; K. Fabritius, *Head of a Boy*, in dark dress and cap, panel, 8 in. by 7 in., 170 gns.; C. Janssens, *Portrait of Lady Darnley*, in red and white dress, 29 in. by 24 in., signed and dated 1633, 150 gns.; M. J. Mierevelt, *Portrait of Frau Johannina de Witt*, in black satin dress, panel, 26 in. by 23 in., signed and dated 1638, 170 gns.; J. Vermeer, *Blue and White Dish filled with fruit*, 37 in. by 33 in., 180 gns. The modern pictures and drawings of three Bradford merchants—the late Isaac Smith, J.P., the late Benjamin Smith, and Mr. J. W. Smith—were sold on May 15th, the first-named property including several pictures by J. Buxton Knight, *A Shepherd's Hill-side Cot*, 46 in. by 33 in., 280 gns., and *Baildon Moor*, 27 in. by 35 in., 1905, 110 gns.; H. H. La Thangue, *Leaving Home*, 69 in. by 57 in., 1889-90, 250 gns.; two large pictures by L. L'Hermitte, *La Moisson*, 98 in. by 103 in., exhibited at the Salon, 1883, 1,450 gns.; and *Le Cabaret*, 72 in. by 78 in., exhibited at the Salon, 1881,

1,050 gns.; E. Verboeckhoven, *Ewes, Lambs and Poultry in a Barn*, 28 in. by 44 in., 1870, 200 gns. At the sale of the late Mr. G. E. E. Belliss's collection at King's Norton, Birmingham, on May 17th, there were: G. F. Watts, *Britomart*, 2,300 gns.; two by Sir L. Alma-Tadema, *A Roman Amateur*, 825 gns., and *Autumn Leaves*, 350 gns.—this latter was bought for the Birmingham Art Gallery; and J. F. Lewis, *Lilium Auratum*, 800 gns.—this is probably the picture which was sold in the David Price sale at Christie's April 2nd, 1892, for 800 gns.

The sale of pictures by Old Masters and by artists of the Early English School on May 11th produced one of the highest totals ever realised at a single day's sale in England—£92,411 8s. 6d. The properties included those of Mr. George Wilder, of Stansted Park, the late Sir William Agnew, Mr. Norman Forbes Robertson, and others. Raeburn's whole-length portrait of *Mrs. Robertson Williamson*, in white dress with pale pink satin coat or cloak, 94 in. by 58 in., "the property of a gentleman," carried off the honours of the sale, for, starting at 1,000 gns., it reached the enormous sum of 22,300 gns., the highest price ever paid at auction in this country for a single picture. Mr. Wilder's collection included an interesting portrait by an unknown artist, but probably Mary Beale, of *Abraham Cowley, the Poet*, in grey cloak with long flowing hair, 29 in. by 24 in., 115 gns.; P. Moreelse, a companion pair of portraits of a *Gentleman and his Wife*, 38 in. by 39 in., signed with initials and dated 1632, 1,550 gns.; A. Cuyp, *Herdsmen and Cattle*, 26 in. by 34 in., fully described in Smith's *Catalogue* (No. 125), and purchased at Phillips's in 1826 for 500 gns., now brought 4,800 gns.; J. Van Der Heyden, *View of Valkenhof at Nimeguen*, panel, 16 in. by 22 in., 480 gns.; and two by A. Van Der Neer, *Landscape with figures*, 29 in. by 40 in., 850 gns.; and a *River Scene: Moonlight*, 23 in. by 30 in., 480 gns. Sir William Agnew's pictures included: G. H. Mason, *Blackberry Gatherers*, 39 in. by 22 in., exhibited at the Royal Academy, 1871, 135 gns.; G. F. Watts, *Thetis*, a small half-length nude female figure, 26 in. by 12 in., 130 gns.; Dirk Hals, a pair of *Interiors with figures*, panel, 9 in. by 13 in., signed, 240 gns.; Paul Potter, *Group of three Oxen and a Sheep in a Meadow*, panel, 11 in. by 15 in., signed and dated 1647, described in Smith's *Catalogue* (No. 79), 1,450 gns.; and Sir J. Reynolds, *A Girl with a Goldfinch*, 28 in. by 23 in., 360 gns.

Mr. Norman Forbes Robertson's collection included three by T. Gainsborough, *Portrait of Mrs. Bell*, whole-length, in white dress with blue bow, 90 in. by 58 in., 2,900 gns.; the companion *Portrait of Mr. Bell*, in dark dress with white stockings, 93 in. by 59 in., 1,600 gns.; and *The Cottage Door*, 57 in. by 46 in., 1,000 gns.; J. Hoppner, *Portrait of Mrs. Denison*, whole-length, in black dress, cut low at neck, and with short sleeves, 90 in. by 57 in., painted about 1797, 2,900 gns.; N. Maes, *Portrait of a Girl*, in green dress, 26 in. by 20 in., 250 gns.; J. Ochtervelt, *Lady in Red Jacket*, seated at a table, instructing her maid, 37 in. by 30 in., 600 gns.; Jan Van Ravenstyn, *Portrait of a Lady*, in black dress with white ruff, 25 in. by 19 in., 260 gns.; G. Romney,



## In the Sale Room

*The Infant Shakespeare attended by Nature and the Passions*, 55 in. by 80 in., painted for Boydell's *Shakespeare*, 1790, 400 gns.

The miscellaneous properties included: D. Gardner, *Portrait of Mrs. Robinson*, "*Perdita*," in long pink cloak, a dog before her, a drawing, 33 in. by 23 in., 1,100 gns.; J. Russell, a pair of pastel portraits of *Admiral William Bligh*, of *H.M.S. "Bounty"*, in blue naval uniform, and of *Mrs. Bligh*, in white muslin dress, 23 in. by 17 in., signed and dated 1791 and 1802, 410 gns.; W. Owen, *Mr. Barker and his two Daughters*, 50 in. by 40 in., 690 gns.—this is probably the group exhibited by Owen at the Royal Academy, 1794, as *Portraits of a Gentleman and his Daughters*; Rev. W. Peters, *Portrait of a Lady*, in white dress with pink sash, 29 in. by 24 in., 820 gns.; Sir T. Lawrence, *Portrait of Mrs. Locke (née Jennings Noel)*, in pink dress with blue sash, 49 in. by 39 in., 2,250 gns.; H. Singleton, a pair, *The West End of the Town* and *The East End of the Town*, 14 in. by 17 in., 570 gns.; Sir T. Lawrence, *Portrait of Thomas Taylor*, "*The Platonist*," in black dress with white stock, exhibited at the Royal Academy, 1812, 460 gns.; J. Zoffany, *Portrait of Mrs. Garrick*, in yellow coat over a blue bodice, 49 in. by 39 in., 280 gns.; Giorgione, *The Resurrection*, 46 in. by 37 in., 500 gns.—this realised 105 gns. at the Condovery Hall sale in 1897; J. Berkheyden, *Interior of a Church with Figures*, 43 in. by 51 in., signed and dated 1667, 240 gns. Three unrecorded early portraits by T. Gainsborough, each about 29 in. by 25 in., *The Rev. Wadham Pigott*, Lord of the Manor and Incumbent of Brockley (he died in December, 1823), in black dress and gown with white bands, 1,600 gns.; his brother-in-law, *William Provis*, of Shepton Mallett and The Crescent, Bath (he died in July, 1808), in plum-coloured coat and yellow vest, 880 gns.; and *Mrs. Provis (née Anne Pigott)*, in yellow dress trimmed with gold and yellow beads, signed and dated 1766, 4,700 gns.—this lady was one of the fashionable beauties of Bath during nearly all the time that Gainsborough lived there; J. Hoppner, *Portrait of Sophia Bridget Barwell*, afterwards *Madame de Sandol-Roy*, in white dress and cloak edged with fur, large black hat with white feather, 29 in. by 24 in., 4,500 gns.; P. P. Rubens, *Peace embracing Plenty*, on panel, 24 in. by 18 in., 1,950 gns.; Sir T. Lawrence, *Portrait of Mrs. Thomas Master (née Mary Dutton)*, sister of the first Lord Sherborne, in white dress with blue sash, 29 in. by 24 in., 1,250 gns.; G. Romney, *Portrait of Lady Glasgow*, first wife of the 4th Earl, in white dress with deep frills, 28 in. by 24 in., 4,000 gns.—this was painted in 1790, the artist receiving 30 gns. for it; J. Hoppner, *Portrait of a Lady*, in black dress with fur cloak, 30 in. by 25 in., 2,500 gns.; Sir H. Raeburn, *Portrait of Mrs. Andrew Wood*, in dark green dress with white muslin fichu, 29 in. by 24 in., 3,200 gns.; G. Morland, *The Public House Door*, 25 in. by 30 in., signed and dated 1792, 1,700 gns.; and Sir A. Van Dyck, *Portrait of John Oxenstierna*, Count of Södremöre, Baron of Kymeht, in rich gold tunic, black breeches, pink stockings and large gold rosettes in his shoes, 82 in. by 49 in., 3,500 gns.

A NOTICE of that distinguished connoisseur and collector, the late Mr. Charles Butler, appeared in THE

### The Charles Butler Pictures

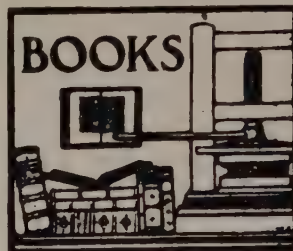
CONNOISSEUR MAGAZINE, September, 1910 (p. 49), and the sale of the first portion of his enormous collection of pictures at Christie's, on May 25th and 26th, fully maintained his wide fame as a man of knowledge and taste. The total of 226 lots amounted to £53,766 4s., and in most cases enormous profits have been realised. This sale consisted only of the pictures from his town house, 3, Connaught Place, Hyde Park. Taken in the order of sale, the chief lots were: Ambrogio Borgognone, *Virgin in Glory supported by Angels*, panel, 56 in. by 17 in., 310 gns.; A. Bronzino, *Portrait of a Lady*, in black and red dress and rich cap, 24 in. by 17 in., 380 gns.; Vincenzo Catena, *Christ and the Woman of Samaria*, 39 in. by 53 in., 200 gns.; Cima da Conegliano, *The Saviour*, 62 in. by 35 in., 145 gns.; Giacomo Francia, *Madonna and Child and St. John*, 23 in. by 18 in., 200 gns.; Florentine School, *The Judgment of Paris*, 23 in. by 43 in., 330 gns.; Filippino Lippi, *The Story of Cupid and Psyche*, 16 in. by 59 in., 500 gns. (this cost 65 gns. in 1879); Andrea Mantegna, *Madonna and Child*, 26 in. by 19 in., 1,150 gns.; four by Matteo di Giovanni, three pictures with the story of Camilla, all about 14 in. by 43 in., and probably painted as cassone fronts, sold for 320 gns., 420 gns., and 480 gns. respectively; and *Madonna and Child*, 23 in. by 17 in., 300 gns.; Milanese School, *Madonna and Child enthroned with Saints*, 45 in. by 63 in., 320 gns.; Marco Palmezzano, *Holy Family with St. Catherine and St. John*, 23 in. by 36 in., signed and dated 1527, 200 gns.; Pesellino, *Solomon and the Queen of Sheba*, 15 in. by 56 in., 320 gns.; Baldassare Peruzzi, *Madonna and Child*, 23 in. by 18 in., 250 gns.; Vittore Pisano, called Pisanello, *Battle Scene on the Banks of a River*, 16 in. by 62 in., 360 gns.; three by Cosimo Rosselli, *St. Catherine of Siena delivering the Rule to the Sisters of the Second Order of St. Dominic*, 62 in. by 62 in., 1,250 gns.—this was purchased for the Scottish National Gallery; *St. Nicholas of Bari and Saints*, 47 in. by 45 in., 1,100 gns.; and *Madonna and Child*, 35 in. by 27 in., 620 gns.; Andrea del Sarto, *Portrait of the Artist's Wife as "The Magdalen"*, 36 in. by 27 in., 900 gns. (this cost 340 gns. at the Hamilton Palace sale in 1882); School of Zanobi Strozzi, *The Miracle of St. Nicholas*, 11 in. by 22 in., 260 gns.; two by Tintoretto, *Moses Striking the Rock*, 45 in. by 70 in., 750 gns.—this was bought in 1882 for 105 gns.; and *The Resurrection*, 74 in. by 56 in., painted in 1570 for the noble family of Da Mula, 440 gns.—this cost 85 gns. in 1886; Titian, *Tarquin and Lucretia*, 74 in. by 56 in., formerly in the collection of Charles I., and afterwards purchased for the King of Spain, but subsequently carried away from that country by Joseph Bonaparte, and brought to London, 2,600 gns.—this was purchased in 1886 for 410 gns.; Paolo Uccello, a pair of *Battle Scenes*, 23 in. by 80 in., 2,000 gns.; Palma Vecchio, *Holy Family with St. Catherine*, 25 in. by 38 in., 280 gns.; three by Bonifazio Veneziano, *Holy Family with St. Elizabeth*, *St. John and the Shepherds*, 34 in. by 52 in.,

1,100 gns. (this cost 360 gns. in 1886); *The Adoration of the Shepherds*, 36 in. by 90 in., 620 gns. (this cost 380 gns. in 1880), and *Holy Family with Saints*, 44 in. by 71 in., 850 gns.; two by Andrea del Verrocchio, *Madonna and Child*, 25 in. by 18 in., 6,000 gns. (this cost 430 gns. in 1894), and *St. Jerome, St. Joseph and a Donor*, 59 in. by 34 in., 420 gns.; Andrea Mariotto di Viterbo, *Madonna and Child enthroned with Saints*, 69 in. by 68 in., dated 1484, 520 gns.; Bartolommeo Vivarini, *Death of the Virgin*, 75 in. by 59 in., dated 1480, 600 gns. (this cost 210 gns. in 1886); Domenico Campagnola, a legendary subject, probably *St. George and the Dragon*, 29 in. by 33 in., 300 gns.; *Girolamo de Santa Croce*, 18 in. by 27 in., 400 gns.; Taddeo Gaddi, *Virgin and Child enthroned*, 21 in. by 12 in., 1,050 gns.; Bernardino Pinturicchio, *Madonna and Child*, 34 in. by 25 in., 1,050 gns.; Andrea Previtali, *Madonna and Child with a Donor*, 32 in. by 28 in., 750 gns.; G. B. Tiepolo, *The Holy Family*, 19 in. by 14 in., 500 gns.; J. Highmore, *Portrait of Mrs. Pritchard the Actress*, in grey damask dress, 49 in. by 39 in., 750 gns.; R. Wilson, *River Scene*, 34 in. by 45 in., 200 gns.; J. C. N. Perin, *Portrait of a Lady*, in blue dress trimmed with lace, 25 in. by 20 in., signed and dated 1776, 420 gns.; School of Albrecht Dürer, *David and Judith*, 17 in. by 21 in., 380 gns.; Lucas van Leyden, *St. Catherine of Alexandria*, in blue dress, 15 in. by 10 in., 260 gns.; P. Moreelse, *Portrait of Lucy Harington, sister of Sir Philip Sydney*, in dark brown dress with slashed sleeves, 43 in. by 33 in., 400 gns.; two by Jan Mostaert, *The Magdalen Reading*, 17 in. by 14 in., 420 gns.; and *Virgin and Child*, 11 in. by 8 in., 260 gns.; J. Van Os, *Flowers and Fruit*, 37 in. by 28 in., signed, 210 gns.; P. P. Rubens, *The Departure of Lot and his Family from Sodom*, 85 in. by 96 in., presented by the City of Antwerp to John Duke of Marlborough, and sold at the Blenheim Palace dispersal, 1886, for 1,850 gns., and described in Smith's *Catalogue*, No. 826, 6,500 gns.; J. Van Stry, *A Landscape with Cattle*, 29 in. by 40 in., 340 gns.; J. Sustermans, *Portrait of a Knight of France*, 77 in. by 47 in., 570 gns.; and Sir A. Van Dyck, *Portrait of a Lady of the Coningsby Family*, in pink satin skirt and mauve bodice, 72 in. by 43 in., 520 gns.

Messrs. Knight, Frank & Rutley sold on May 26th a number of family and other portraits, understood to be the property of Lord Templetown. Three drawings were by J. Downman, *Portrait of a Young Gentleman*, whole-length, with landscape background, 14 in. by 11 in., 1792, 190 gns.; *Portrait of the Dowager Lady Templetown*, half-length, 8 in. by 7 in., 1789, 235 gns.; and *Portrait of a Lady*, 1785, 7 in. by 6 in., 105 gns.; a miniature group, by an unknown artist, of the *Marchioness of Bristol, Mrs. Singleton, and Hon. Sophia Upton*, 1,400 gns.; S. Meddena, *Portrait of Capt. John Upton*, in armour, 29 in. by 24 in., 1698, 160 gns.; three portraits by Sir Thomas Lawrence, *Hon. Sophia Upton*, in white dress, with blossom in her hair, 25 in. by 20 in., exhibited at the Royal Academy, 1801, 1,600 gns.; an unfinished portrait of the same, 29 in. by 24 in., 210 gns.; and the *Hon. Caroline Upton (afterwards Mrs. Singleton)*, daughter of Baron Templetown, 26 in. by 21 in., exhibited at the Royal

Academy, 1801, and at the British Institution in 1830, 2,700 gns.; and C. Van Everdingen, *Portrait of a Child*, holding a branch of peaches and wearing a cap with ostrich feathers, 27 in. by 24 in., 160 gns.

THE great Hoe sale at New York, to which we referred on the last occasion, appears to have had a somewhat



depressing effect on the London sales held about the same time, and, although this conclusion may appear at first sight to be somewhat in the nature of a *non sequitur*, there is very little doubt that the influence of great events makes itself felt

over a far greater area than was at one time the case. A book sale of the first magnitude, held in London, dwarfs all the other sales, and has such a disastrous effect upon prices generally that it is usually allowed to have the field to itself while it lasts—experience has shown that this is the better course, for dealers, who are the chief buyers, cannot be in two places at the same time, and it is not always advisable to bid by deputy. It looks as though this principle has been extended to embrace the Hoe sale, for the Atlantic in these days of rapid communication is but a stream after all, but in any case the London sales held during the latter part of April were of a very ordinary character, there being little indeed to claim attention except the instalment of the Philipps MSS., referred to in the last article, and these were for the most part documents rather than books.

On April 26th and following day, Messrs. Hodgson sold a number of standard and other works of a miscellaneous character, the latter portion of the catalogue containing some books and literary manuscripts of considerable interest. Thus, Edward Fitzgerald's *Agamemnon*, privately printed in 1865, though it has no imprint, is rarely met with. This realised £12 (orig. wrapper); Adam's *Works in Architecture*, 3 vols. bound together, 1773-1822, impl. fol., £50 (hf. bd.); Angus's *The Kaffirs Illustrated*, containing 30 hand-coloured plates, 1849, folio, £13 5s. (hf. mor.); and the following holograph manuscripts by Leigh Hunt, *The Prince's Marriage*, on 168 sheets of 8vo and 4to paper, £38; *The Secret Marriage*, on 84 sheets, 4to, £24; *The Double*, on 66 sheets, 4to, £36; and *Lines on the Birth of Her Majesty's Third Child*, on two pages, 4to, £6 5s. The MS. of a poem by George Meredith commencing "Two Brothers went a journey hand-in-hand," on 3½ pages, sold for £17, and another entitled *Fugitive Poetry*, on 188 folio pages, in the hand of Mildmay Fane, second Earl of Westmoreland, 1642-60, for £10. The copy of Middleton's *Tricke to Catch the Old-one*, 1608, 4to, which realised £13 10s., may have been identical with that offered for sale in the same rooms on December 1st last, and the same remark would seem to apply to the original edition of Herrick's *Hesperides*, 1648, 8vo, £33 (old russ. cut).



## In the Sale Room

Still, whether the same copies or not, these are scarce works entitled to recognition.

The last sale of April was held by Messrs. Puttick & Simpson on the 27th and following day, but with the exception of a presentation copy of George Meredith's *Emilia in England*, 3 vols., 1864, with the author's inscription on the title of the first volume, £29 (orig. cl.), there is little to chronicle except three works of Military Costume. These were *The Military Costume of Europe*, containing 96 coloured plates, 2 vols., folio (large paper), 1812-22, £42 (old mor.); *Costumes of the British Army*, a series of 53 old coloured lithographs, without margins, £39 (hf. mor.); and *Costumes of the First or Grenadier Guards*, published in 1854, folio, £12 (orig. cl.). Sotheby's sale of the 1st and 2nd of May contained, on the contrary, many interesting and expensive works, the total of 477 lots realising as much as £2,148. A highly important volume presented by William Penn to R. Barclay, the Quaker Apologist, comprising some 25 tracts, one of them being *No Cross, No Crown*, 1669, realised £72 (contemp. cf.); *Turner's Herbal*, 1568, with Coverdale's *Homish Apothecarye*, 5 parts, 1561, folio, £21 10s. (modern vell.); five presentation copies of Dickens's novels, all first editions, with the author's inscriptions on their fly leaves, an aggregate of £360; Blake's *Poetical Sketches*, 1783, 8vo, £49 (mor. g.e.); *Brontë's Poems*, as published by Aylott & Jones in 1846, 8vo, £28 10s. (orig. cl.); Browning's *Pauline*, 1833, 8vo, £164 (hf. cf.); the first or Kilmarnock edition of *Burns's Poems*, 1786, 8vo, imperfect (finishing on page 236), £105; *The Germ*, in the original four numbers, 1850, £45 (wrappers); Swinburne's *The Queen Mother and Rosamond*, 1860, one of the few copies printed with Pickering's name on the title, £31 (orig. cl.); *Songs before Sunrise*, on large paper, with two extra poems inserted, £30 10s. (orig. cl.); and Tennyson's *Poems by Two Brothers*, the first edition of 1827, 8vo, £36 10s. (orig. bds.).

The sale also comprised a number of very important works by Shakespeare, Keats, and Shelley, as well as a copy of the first edition of *Blank Verse*, by Charles Lloyd and Charles Lamb, with inscription inside the cover, "Charles Lloyd to his Daughter Agatha Lloyd," £45 (orig. bds.). The Shakespeareana included *The Rape of Lucrece*, 1655, title-page and dedication in facsimile, portrait missing, £24 (orig. sheep), and an imperfect copy of the second folio of 1632, £45 (mor. g.e.). Under the name of Keats we have *Endymion*, 1818, £41 (orig. bds.); and *Lamia, Isabella, The Eve of St. Agnes*, 1820, £47 (orig. bds.); and under that of Shelley, the horribly printed but extremely rare *Address to the Irish People*, 1812, 8vo, £114 (unbd., several leaves damaged); *Zastrozzi*, 1810, 8vo, £24 (mor. g.e., half-title wanted); *Alastor*, 1816, £55 (orig. bds.); *The Cenci*, 1819, 8vo, £46 10s. (orig. bds.); *Epipsychidion*, 1821, £51 (unbd.); and *Hellas*, 1822, 8vo, £13 5s. (orig. wrappers). Each of these belonged to the first edition, and by way of interlude it may be stated that the *Address to the Irish People*, which sold for £114, was published in Dublin at the fractional price of fivepence. It is a miserable-looking production from worn-out type, printed on the cheapest

kind of paper; but this does not matter, for the name of Shelley carries it to the stars.

The late Sir Charles Dilke had gathered around him a considerable number of books, and might, had he been so minded, have formed one of the best modern libraries in existence, for he was the proprietor of the *Athenæum*, a fact which counts for much in this connection, since hardly any book is published which does not find its way to the offices of that journal for notice, or it may be for review. We do not know the extent of Sir Charles Dilke's library; but the books sold by Messrs. Christie on May 9th must have formed a very small portion of it. Two books extensively annotated by Keats were catalogued but withdrawn, and with exceptions the rest sold for very little. What was described by Sir Charles as the finest copy in existence of Blake's *Songs of Innocence*, 1789, with 27 plates in colours, and also the coloured plate "The Schoolboy," from *Songs of Experience*, realised the finest price we have heard of, viz. £250 (mor.); but with this exception the only other books that need be mentioned comprised several poems by Keats. Thus, another copy of *Lamia, Isabella, etc.*, 1820, sold for £50 (orig. bds.); *Keats's Poems*, 1817, for £30 (cf. ex.); and an edition of the poems printed in 1876 for £20 (cf. ex.). This had an autograph presentation inscription by Lord Houghton to Sir Charles Dilke, and a number of MS. notes. The collection of Keats's relics formed by Sir Charles has been placed in the Public Library at Hampstead in accordance with the terms of his will. It consists of books, many of them annotated by Keats himself, a love-letter written to Fanny Braun, and many other memorials which were more suitably bestowed upon Hampstead than they would have been upon any other district or locality, for the poet lived there for some time after he deserted hospital walking and "gallipots," as one of his enemies sneeringly remarked, and it was from there that he set out on his last journey to Rome.

It cannot be said that the miscellaneous collection of books sold at Sotheby's on the 8th and two following days of May was of any degree of importance. A large number of the volumes were made up into parcels and disposed of for quite small sums, the 896 lots in the catalogue realising less than £1,000, which, for the Wellington Street firm, is, of course, a mere trifle. Lots 360-373, for example, comprised 249 volumes, and as the amount obtained for the whole was but £5 3s. 3d., it may be said with confidence that collectors came to some extent, at least, into their own again, for these books were by no means useless. They were simply unfashionable for the time being. Among the few books at this sale which realised substantial amounts were Nichols's *History of Leicester*, 4 vols. in 8, folio, 1795-1815, £45 (cf., uncut); *Ben Jonson's Works*, the second volume, 1640, folio, £15 15s. (cf.); *Alice's Adventures in Wonderland*, 1866, 8vo, £9 15s. (orig. cl.); a run of 40 vols. of the Ray Society's Publications, 1845-1908, £20 (cl.); and *Minutes of the Proceedings of the Institution of Civil Engineers*, complete from the commencement in 1837 to 1910, together 190 vols., including indexes and

lectures, £33 (hf. mor.). The before-named copy of *Alice's Adventures*—another sold for £11 a few days later—was described as being the "first edition" of 1866; but this is not in accordance with the fact. This popular story was originally published in 1865, and is so dated on the title-page. The author and illustrator being disappointed with the way the illustrations came out, recalled as many copies as they could, and sent them to the hospitals. Some, however, were retained by the subscribers, and find their way into the auction rooms occasionally.

On May 15th and two following days another of those miscellaneous sales which the ordinary book-buyer regards with unusual interest took place at Sotheby's. English literature was the great feature here, and many books were picked up on extremely favourable terms. Some were not; but then they were not useful, and few will regret their loss, for they were nearly all "collector's books" in the strict application of the term, and between "collector's books" and books of real utility there is a great margin of difference. Taking this sale as a whole, there is not much to notice from our point of view. Lentulo's *Italian Grammar*, 1575, 8vo, a work probably consulted by Shakespeare, went for £5 5s. (defective, old cf.); and then we have Bunyan's *Holy War*, the first edition of 1682, also defective, £9 (orig. cf.); a complete set of the *Badminton Library*, on large paper, 29 vols., 4to, 1895-1902, £42 (mor. ex.); Thomas Preston's *Tragedie of Cambises King of Percia*, printed without date by Edward Allde, £30 (mor. super ex., 4 leaves in fac.); a lengthy series of the *Kelmscott Press Publications*, the Chaucer realising £52 (as issued), and all the rest comparatively little; a presentation copy of *Meredith's Poems* (1851), 8vo, £61 (orig. cl.); *Gulliver's Travels*, 2 vols., 1726, with separate pagination and titles to the four parts, £79 (orig. cf.); Westmacott's *The English Spy*, 2 vols., 1825-26, 8vo, £25 10s. (hf. ct., stained); and a number of *Civil War Newspapers*, beginning with *Diurnall Occurrences*, 1641, and ending with *The Kingdom's Intelligencer*, 1665, the whole in 24 vols., 4to, £105. Books of utility and everyday application were numerous enough, and the following is a very fair sample of what might have been got. Frederick Reynolds's *Life and Times*, 2 vols., 1826 (cf. gt.); *Conversations of Lord Byron with the Countess of Blessington*, 1834 (orig. bds.), and Sir John Barrow's *Life of Earl Howe*, 1838 (hf. mor.), together 4 vols., 8vo, in good condition, the lot for six shillings.

Among the mass of books sold by Messrs. Puttick & Simpson on May 18th and following day, we notice a copy of the original edition of the *Kit-Kat Club*, 1735, folio, with the full set of 48 mezzotint portraits by Faber. This realised its full value of £36 (mor. ex.), as also, one would think, did the presentation copy of Meredith's *Modern Love*, 1862, 8vo, with inscription "Walter Creyke Esq., from the author George Meredith," £26 (orig. cl.). These books apart, there was little to notice at this sale, though it may just be mentioned that the *Victoria Histories of the Counties of England* are now settling down to what looks like a stable auction value—this is

from 15s. to 18s. per volume (as issued). Thus, at this sale, "Essex," in 2 vols., realised £1 17s. 6d.; "Buckingham," 2 vols., £1 10s.; "Surrey," 2 vols., £1 17s.; and "Lancaster," 3 vols., £1 17s. The prices usually realised are, however, still erratic, and must not be estimated too closely.

Messrs. Hodgson's sale of May 23rd contained a number of books from the library of Thomas Tanner, antiquary, and in 1732 Bishop of St. Asaph's. Many of this prelate's books sank in a barge, when being removed, in a lock near Wallingford in Berkshire, and are water-stained. One of them, an imperfect copy of the *Ortus Vocabulorum* printed by Wynkyn de Worde in 1515, was in this plight, and sold for £8 (old cf.); a fine and perfect copy of the *Mirror of Our Lady*, 1530, folio, for £65 (old cf.); Wilson's *Rule of Reason*, 1563, and *The Arte of Rhetoricke*, 1553, 2 vols. in 1, small 4to, for £40 (Elizabethan leather, stamped with crowned lion and other devices); and the *Epigrammata* of Eilhardo Lubino, 1604, large 8vo, in old French morocco, stamped with the arms of Anne of Austria, mother of Louis XIV., for £25 10s. These were the chief books, though there were others of importance though of less interest; as, for example, Curtis's *Botanical Magazine*, from the commencement in 1787 to 1845, with indexes, together 50 vols. (one vol. missing), £27 (cf. gt.); Bacon's *Advancement of Learning*, 1605, 4to, £8 (wormed, and some margins cut close, old cf.); Pyne's *Royal Residences*, 3 vols., 4to, 1819, £20 10s. (mor., g.e.); Dugdale's *History of Warwickshire*, 2 vols., 1730, folio, £10 12s. 6d. (contemp. cf., slightly wormed); and Hasted's *History of Kent*, 4 vols., 1778-99, folio, £17 5s. (old cf.).

During the last days of May a number of books belonging to Mr. S. R. Crockett, author of *The Stickit Minister* and other popular novels, were sold at Sotheby's, together with a large number of other properties, from various sources, the whole realising a grand total of £6,260. The last lot in the catalogue comprised the celebrated copy of Foxe's *Book of Martyrs*, upon which John Bunyan had three times scored his name in large capitals, but at the last moment it was withdrawn. This is, of course, common knowledge, and need not be referred to further. Another relic, consisting of a manuscript on vellum, signed four times by King Charles II., was more fortunate. This consisted of *An Establishment for the new raised forces begun the 26th of January, 1660*—the original legal settlement constituting the British Army and a document, therefore, of exceptional interest. The 26 large folio pages realised as much as £710. Most of the sums obtained at this sale were, however, small, the exceptions consisting mainly of the following:—*The Alpine Journal*, vols. 1 to 17, 1864-95, 8vo, £21 10s. (as issued); Burton's *Arabian Nights*, 17 vols., 1885-97, including Letchford's Illustrations, £23 (as issued); sixteen volumes, all original editions, of *Jane Austen's Novels*, £21 10s. (cf. gt.); and nineteen volumes of novels by the Brontës, also original editions, £34 (cf. gt.); a very comprehensive collection of the works of Dickens sold in one lot for £225 (mor. ex., by Riviere), and a similar collection of the works of Thackeray, all first editions,



## In the Sale Room

as in the former case, £225 (mor. ex., by Riviere); *Coryat's Crudities*, 1611, 4to, £18 10s. (mor. ex., some leaves inlaid); Dresser's *Birds of Europe*, 8 vols., 1871-81, 4to, £40 (hf. mor.); *Beaumont and Fletcher's Comedies and Tragedies*, 1647-52, folio, £25 (mor. ex.); and an original manuscript of American interest, by Captain Thomas Melvill, entitled *Whaling Voyages round the World*, circa 1800, £25 10s. All these, with others of considerable importance, came from Mr. Crockett's library, as well as a copy of Shakespeare's first folio of 1623, which, having the title and 13 leaves in facsimile, only realised £105; nothing, of course, for such a work as this. The miscellaneous properties included a fine copy of Suckling's *Fragmenta Aurea*, 1646, £30 (orig. cf.); Gruter's *Animadversiones in Lucii Annaei Senecæ Opera*, 2 vols., 1595, 8vo, £100 (bound by Clovis Eve for Marguerite de Valois, repaired); the excessively rare first editions of *Walton's Compleat Angler* and *Cotton's Compleat Angler*, 2 vols., 1653-76, 8vo, £900 (mor., g.e.); and a fine copy of the Italian poet Bembo's *Le Prose*, 1525, annotated throughout by the still more famous poet Torquato Tasso, £60. This was really a Tasso manuscript, and, considered in that light, has never been published.

THE work of the etcher D. Y. Cameron, which is every day attaining greater popularity, occupied the major portion of a sale of etchings held at Messrs. Christie's on May 29th, the remaining items being of little importance. The highest price to be realised for an individual lot was £420 for the Belgium set, a series of ten etchings, while *Views in Northern Italy*, 27 etchings, made £325, and the set of six known as *Vieux Paris* went for £152 5s. Other prices which must be recorded are the London Set, £94 10s.; *St. Mark's*, £57 16s.; *The Doge's Palace*, £81 18s.; and *The Five Sisters—York Minster*, £183. On the following day at the same rooms an extensive collection of Early English and French prints was dispersed, most of the items being fine examples. One of the first prints to realise a notable figure was an engraver's proof of Henry Meyer's rare portrait of *Lady Kenyon*, after Hoppner, which made £115 10s., this being followed by a proof of J. Spilsbury's masterpiece, *Miss Jacobs*, after Reynolds, for which £173 5s. was given. A fine impression of that interesting print, *Young Lady Encouraging a Low Comedian*, by Ward, after Northcote, sold for £147; this being followed by a series of the most notable colour-prints after Morland, among which were the following:—*The Story of Lætitia*, £262 10s.; *Guinea Pigs and Dancing Dogs*, £168; *St. James's Park* and *A Tea Garden*, £378; and *The Angler's Repast* and *The Party Angling*, £241.

About a dozen prints after Lawrence were sold, but only one attained the dignity of three figures, this being an engraver's proof before any letters of Samuel Cousins's *Countess Gower and daughter*.

Of the French prints, of which there were about thirty, the chief were two fine impressions of *Qu'en dit l'abbé* and *Le Billet Doux*, by de Launay, after Lavreince,

which together realised £252. The first was a proof before the dedication and the other a proof before letters. Two proofs before the titles of *Au Moins Soyez Discret* and *Comptez sur mes Serments*, by St. Aubin, made £189; a rare proof before the dedication, with title and artist's name mis-spelt, of *Les Hasards Heureux de l'Escarpolette* went for £210; and a proof before letters, with the "tablette blanche" of *Le Carquois Epuise*, realised £94 10s.

The sale concluded with a miscellaneous collection from various sources, notable items being a first state of the *Family of Earl Gower*, by J. R. Smith, after Romney, £682 10s.; *Le Baiser Envoyé*, by C. Turner, after Greuze, £278 5s.; and *Lord Nelson*, by the same engraver, after Lawrence, £136 10s.

The collection of engravings formed by the late Colonel Montagu, which came under the hammer at Messrs. Sotheby's, was only notable for a few important items, the chief being a fine proof in colours of Bartolozzi's masterpiece, *Miss Farren*, which realised £500. This price, though high, is not a record, another example having realised over £600 some years ago. £84 was paid for an impression of *Mrs. Musters* by J. Walker, after Romney, which, however, was unfortunately slightly cut at the top and sides; a first state of *Lady Elizabeth Compton*, by J. R. Smith, after Peters, sold for £160; and £230 was given for a first state, with the title in etched letters, of the *Countess of Mexborough*, by W. Ward, after Hoppner.

The total realised amounted to £2,157.

At the same rooms, on May 22nd and two following days, the collection of colour-prints formed by Dr. R. S. Miller, of Kobé, Japan, was dispersed, a total of £1,219 being realized.

SEVERAL important collections appeared at Christie's during May, notably those of the late Colonel Tipping and the late Mr. Charles Butler, while **Furniture, China, etc.** Messrs. Knight, Frank & Rutley sold the fine collection of antique furniture, china and objects of art formed by the Rev. J. O. Stephens, of All Saints', Tooting Graveney.

The Tipping collection, which comprised 360 lots and the dispersal of which occupied three days, was especially notable for the numerous examples of Early English silver-plate, these contributing largely to the £17,000 total realised.

Amongst the silver the most notable pieces sold all at were a set of three Charles II. casters by Antony Nelme, £350; and two Elizabethan tiger-ware jugs which made £700 and £180 respectively. Of the items sold at so much per ounce mention must be made of a Commonwealth Beaker, 5 oz. 4 dwt., 440s.; a George I. dredger, 2 oz. 12 dwt., 450s.; a Charles I. basket, 29 oz. 14 dwt., 940s.; a Charles I. dish, 4 oz. 16 dwt., 520s.; another dish, 7 oz. 1 dwt., 340s.; a Commonwealth tankard, 14 oz. 1 dwt., 440s.; a James I. spice-box, 8 oz. 11 dwt., 600s.; and a Charles I. beaker, 5 oz. 16 dwt., 480s.

Of the objects of art mention must be made of a Louis XVI. octagonal gold snuff-box, signed Sagevet à Paris,

which sold for £304 10s., and a watch by Josephus Norris, of Amsterdam, for which £262 10s. was given.

The Butler collection, the dispersal of which occupied three days, produced just over £10,300, but few really high prices were obtained. On the opening day interest chiefly centred in the bronzes, a sixteenth-century Italian bust of St. John the Baptist making £409 10s., and a bronze plaquette bearing the bust of a man going for £441. Mention on the second day must be made of a terra-cotta plaque of the School of Rosellino which realised £220 10s., and a Caffaggiolo dish lusted at Gubbio for which £152 5s. was given; while on the third day a pair of Kien-Lung bowls and covers with ormolu mounts sold for £388 10s.

A collection of porcelain of considerable importance, the property of Mr. John Cockshut, Mr. Ralph E. Lambton, the late Sir William Agnew, and others, attracted a large gathering to Messrs. Christie's on May 4th, many of the lots arousing spirited bidding. The Cockshut section was especially rich in old Worcester and Chelsea, many of the pieces having been exhibited at the Franco-British Exhibition in 1908. Very early in the sale a set of three Worcester vases and a pair of covers made £672, and a vase and two beakers, rather smaller, went for £210. Of the Chelsea, the chief lot consisted of a set of three vases, which fell at £294, while two pairs made £220 10s. and £110 5s. respectively, and an inkstand sold for £120 15s. In addition to the above-mentioned, a Derby-Chelsea teapot which realised £126 must be recorded, while mention must also be made of two Sèvres cabarets, one by Taillandeur and Boulanger, and the other by Tandart, which went for £157 10s. and £131 5s. respectively.

The Agnew section consisted only of one lot, a Worcester dessert service from the Hamilton Palace Collection, which made £241 10s., while another single item property was a Chelsea group by Roubiliac, "The Music Lesson," the property of Sir Alexander Macdonald of the Isles, which attained the record price of £1,837 10s.

The Lambton section consisted for the most part of Chelsea porcelain, a pair of figures of a shepherd and shepherdess, attributed to Roubiliac, going for £409; a group of Summer and Winter making £388 10s.; and £367 10s. being given for a pair of vases and covers in emulation of Sèvres.

On the 8th, at the same rooms, a few notable prices were realised at the sale of the collection of the late Sir Charles Dilke and other properties. Amongst the objects of art was a marble relief of the head of St. John

the Baptist, attributed to Donatello, which readily sold for £504; a bronze reclining figure of a woman, sixteenth-century work, made £315; and a Limoges thirteenth-century copper gilt plaque, at one time in the Spitzer collection, realised £504. Mention, too, must be made of a Hispano-Mauro dish, painted with the arms of Leon, £294; a Swiss sixteenth-century stained-glass window, 40 in. by 20 in., £315; and a cup-hilted rapier, Italian, seventeenth century, £115 10s.

The Thynne heirlooms, and other properties, sold on the 18th, provided some interesting items, the sale of which aroused keen competition. From an anonymous source came six fine pieces of early faïence, which together produced over £5,000; of this sum the major portion was contributed by a Gubbio dish, by Maestro Giorgio, which made £2,520; another dish sold for £577 10s.; a Gubbio low tazza went for £966; another tazza of Faenza faïence realised £514 10s.; and £504 was given for a Castel Durante dish.

Of the Thynne heirlooms the *clou* was the famous Essex ring, which sold for £3,412 10s. It was said to be the identical ring given by Queen Elizabeth to the Earl of Essex, and had come by unbroken succession to the wife of Thomas Thynne, the great-grandfather of the late owner. £1,050 was paid for a Louis XVI. tortoiseshell snuff-box; and a set of three Sèvres vases and covers, painted with scenes after Teniers, went for £5,040.

From an anonymous source came a Sèvres vase, designed by Duplessis, £2,100; as did an ebony cabinet, with gold mounts, £1,050; while from the collection of the late Mrs. Barnard came a Louis XV. marqueterie table, £304 10s.; a commode of the same period stamped Criaerd, £399; and another stamped V. SCH. . . EZ, £1,785. There still remain to be mentioned an old English late seventeenth-century cabinet of old crimson lacquer, £420; a pair of Louis XV. ormolu andirons, £1,155; a suite of late eighteenth-century English furniture, £609; and a set of three side-tables and four torcheres of the same period, £430 10s. and £288 15s. respectively.

Two lots of tapestry were also sold—a set of nine panels of old Brussels tapestry making £8,610, and a single panel going for £892 10s.

The Stephens sale, held by Messrs. Knight, Frank and Rutley on the 23rd and two following days, included a number of good prices, amongst which must be recorded an early seventeenth-century Italian centre-table, 230 gns.; and an old English clock, by William Webster, £250.





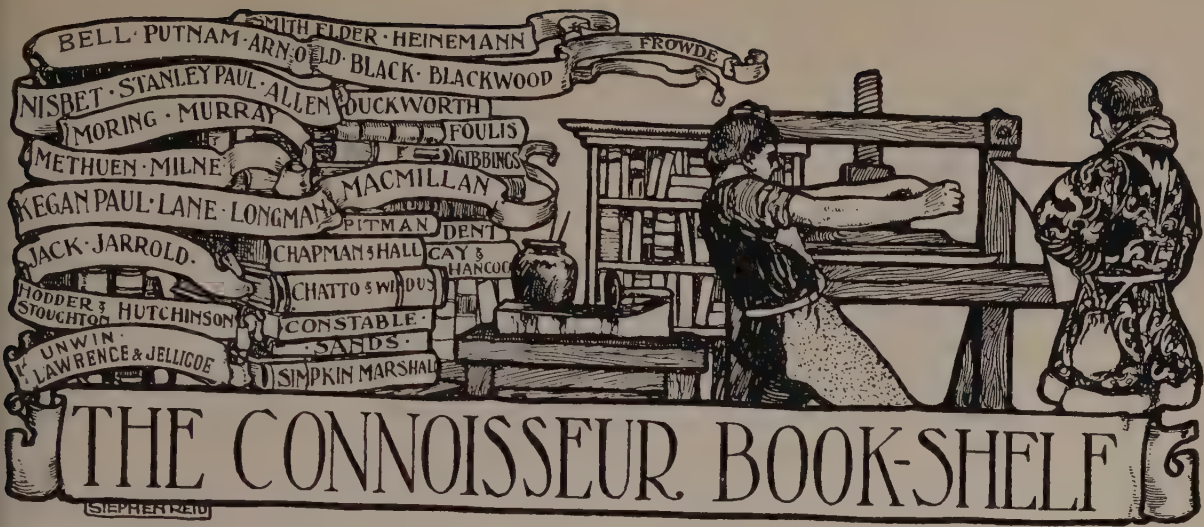


"LA FONTAINE"

FROM THE PICTURE IN SIR FREDERICK COOK'S COLLECTION  
From "*Chardin*," by Herbert E. A. Furst (Methuen & Co.)







"Chardin," by Herbert E. A. Furst. (Methuen & Co., Ltd. 7s. 6d. net)

CHARDIN has been the last of the French painters to come into his own. It is only at the present time—over one hundred and thirty years after his death—that the true significance of his art is being fully appreciated, and that, thus late in the day, he is being crowned with

the laurels due] to one of the world's most original masters. The reasons of the delay are fully explained in Mr. Furst's able work on the artist—the first important biography of Chardin that has been issued in English. It is something more than a biography, for the writer has not only told us all the details of the artist's career that have been recorded, and described his works, but has



TÊTE D'HOMME COIFFÉE D'UN TRICORNE FROM THE DRAWING BY CHARDIN IN THE LOUVRE  
 "CHARDIN" (METHUEN AND CO.)

also dealt exhaustively with the bearing of Chardin's art on that of his own time, and that of all time.

Chardin's career was a singularly tranquil and uneventful one. Born of the lower middle class, like his English contemporary Hogarth, and in the same year as that artist, he has exercised indirectly as profound an influence on French art as the latter did on that of England. The careers of the two men were, however, very different. Hogarth was a conscious reformer, and did his best to bring other men to his way of thinking; whereas Chardin was an artist pure and simple. Hence the life of the English artist was a constant succession of battles; even at the end of it, while he had won recognition as an engraver and a moralist, he had not been generally accepted as a painter, and most of his best pictures were either left on his hands or sold for small prices. Chardin, on the other hand, was admitted to the French Academy, and obtained purchasers for his pictures without effort. This acceptance of his art is, perhaps, the most astonishing incident in his career, more especially because the salient qualities of his pictures were not then recognised. To appreciate the difference between Chardin's work and that of his contemporaries, one must understand the principles which govern the productions of the great European schools—those of Italy on the one side, and the northern nations on the other. As Mr. Furst points out, "the South stands by beauty, the North stands by truth." France was the battleground between the two ideals. The natural leaning of the French race was "towards Teutonic, and more especially Netherlandish art." Under the guidance first of Francis I. and later on of Louis XIV., French art was diverted from its natural character, and became a "handmaiden of Italy."

Jean Baptiste Siméon Chardin was born in 1699, when the sun of Louis XIV. was still in the ascendant, and art converted into an adjunct of the monarchy still remained impressed with the academic stamp set upon it by Le Brun and the other courtier painters of the *Siècle de Louis Quatorze*. His father was the King's billiard-table maker, and wished his son to follow in the same vocation. How young Chardin managed to escape his destined career is not recorded; but when he arrived at a fitting age he was apprenticed to Pierre-Jacques Cazes. Mr. Furst is of opinion that "Chardin profited from this painter's knowledge of the technicalities of his art—inasmuch as there is a certain dry quality in Cazes' paint which became so characteristic of his pupil's execution." Chardin, however, "quitted Cazes because he could not acquire from him the knowledge which he most desired," to presently become assistant to Noël-Nicholas Coypel, and later on to Jean Baptiste van Loo.

In the meanwhile the art of France had been revolutionised; the "decline and death" of Louis XIV. had relieved French society of the "incubus of that overpowering personality," and the genius of Watteau had advanced art a further stage in its evolution. He had come "to Paris with Flemish and Dutch traditions, and moulded what he had learnt and what he had experienced into something new: something [which was

neither Netherlandish nor Lebrunnish-Italian; something which was far more beautiful than truth, more truthful than beauty. He visualized the passion of love which had become the great object of life to the French nobility. His imagination captivated the aristocratic spirit of his age, which had every reason to dread reality. Hence his enormous influence," which had remained dominant until the art of the *ancien régime*, came to an absolute end in the brilliant fireworks of Fragonard.

Chardin alone of the French artists of the period failed to come under the sway of Watteau. He painted sturdily away at still-life—his own lunch of a brace of sausages when he had no better subject—and later on at his simple interiors without striving for effect, giving full value to textures, to light and shade and atmosphere, content to record what he saw with absolute sincerity. The progress of his career—how he won a popular success by his painting of a surgeon's sign-board, and another with his still-life subjects shown at the open-air exhibition in the "Place Dauphine," how he was elected a member of the Academy, was granted apartments in the Louvre and gradually attained to a state of opulence to keep carriages and horses—may be best read in the pages of Mr. Furst's interesting book; the salient fact is that in his work he initiated a new era in painting; to quote Mr. Furst, he was "the first of the moderns." These words indeed form the keynote to the volume—the text of a theme on which the writer dilates with much originality and ability, advancing views which, however much they conflict with the reader's own ideas, must command his attention and respect. To briefly summarise Mr. Furst's contentions, the essential difference between the old and modern outlooks lies in the importance accorded to the subject of a picture. With the old masters this was of primary importance; to the moderns the subject is nothing; its conception and presentment are the only matters that are of consequence; and in this matter Chardin fully anticipated modern ideals. "He seems almost deliberately to have gone out of his way to seek for the humblest and most insignificant subject-matter, lest anyone might suppose he considered anything but conception of importance." His pictures are purely "paint." In this manner he fulfils Mr. Furst's ideal as attaining the chief end of an artist; the writer urging that as "a picture is something that is painted, and a good picture consequently something that is well painted, its execution comes before anything else." One hesitates to agree with this theory, and also with Mr. Furst's contention that the real artists are content to record what they see—that is, what they see with their eyes and not with their intellect. Pictorial art has a far wider range than Mr. Furst and many of the moderns would accord it; to make its appeal wholly a sensuous one would be to deprive it of some of its cheap functions. Blake was as much an artist as Chardin, and Durer as Velazquez. The truest artist is he who best adapts his methods to his capabilities, and transmits to the spectator through the medium of his work the fullest record of his own emotions and conceptions.



## The Connoisseur Bookshelf

**"How to Understand Sculpture,"** by Margaret Thomas. (G. Bell & Sons, Ltd. 6s.)

THE handbook on Sculpture which Miss Margaret Thomas has compiled will be of considerable utility to the student who wishes to know the elementary facts concerning the technical craftsmanship of the sculptor and to possess a brief record of the chief works produced by the ancient and modern Schools of Sculpture; further than this it will be of little service to him. If he desires to learn "How to understand Sculpture" he must seek some work which goes more deeply into the principles underlying the art—principles which Miss Thomas hardly seems to have grasped and to which she barely troubles to allude. Most of her remarks concerning sentiment and style would be equally applicable to painting; the writer, indeed, draws most of her analogies from the sister art, and beyond telling us that "simplicity should be a far more marked characteristic of sculpture than of painting," she hardly discriminates between the two. Of the diversity in treatment required by the various materials employed by the sculptor—the non-transparent plaster demanding different manipulation to marble, and bronze requiring a bolder style than stone or clay can carry—Miss Thomas is altogether silent, while her extended notice of what may be termed the mechanical commonplaces of the art, such as the proper placing of the ear on the human body, will probably only serve to distract the student's attention from its salient beauties. In her criticisms Miss Thomas shows more valour than discretion. Connoisseurs will hardly agree with her that "Cellini's chief claim to our gratitude lies not in the works of art he produced, but in the graphic account he has bequeathed us of his blustering, roving life"; nor

will they be inclined to subscribe to her opinion that the only "entirely satisfactory out-door monument in London" is Marochetti's meretricious and superficial "Richard Cœur de Lion." Miss Thomas quotes a highly eulogistic paragraph from Richard Jeffrey's *Field and Hedgerow* as referring to the "Venus of Milo," but if she will refer again to the book she will find the

passage applies to the "Venus Accroupie." The book is well illustrated and contains a useful index.

**"English Pastels, 1750-1830,"** by R. R. M. Sée (G. Bell & Sons, Ltd. £2 2s.)

PERHAPS the best idea of the scope of Mr. R. R. M. Sée's work on *English Pastels* may be conveyed in a few words culled from Dr. Williamson's introductory note. He states: "The author of these pages does not profess to have written a history of English pastel painting. That is a task yet to be accomplished. All he has wished

to do is to bring]together the]pages of a delightful picture book, to produce an illustrated souvenir of the exhibition (of English pastels at Paris) on which he has spent so much labour." One can cordially endorse these words, and even amplify them. The sixty and odd full-page plates contained in the work make it not only a "delightful picture book," but also a most valuable illustrated record of the style and technique of the leading English pastellists. The general level of the reproductions is extremely high, and some, such as *The Girl with Cherries*, by John Russell; *Mrs. Catherine Holden*, by Peter Romney; or *Little Miss Rose Berry*, by Mary Benwell, could hardly be surpassed in their representation of the texture and feeling of the originals; while it adds not a little to the value of the volume that many of the most charming of the reproductions are



DIE NÄHERIN BY G. NETSCHER FROM THE PICTURE IN THE ROYAL GALLERY, DRESDEN "CHARDIN" (METHUEN AND CO.)

from subjects by artists whose merits have not hitherto been adequately recognised.

Mr. Sée's text unfortunately does not rise to the level of the illustrations; it serves well enough as a string to connect the series together, but, apart from this, possesses little permanent utility. His criticisms are neither deep nor informative, and one feels that the writer has formed his conclusions less from a thorough knowledge of the work of the artists included, and of the period in which they lived, than on a casual acquaintance with a few of their individual productions. In his opening sentences Mr. Sée explains the causes for the dearth of English art in the first half of the eighteenth century, and leaves his readers to infer that not one or the least of these was the "rigid puritanism" which prevailed—a knowledge of the social history of the period would have informed him that the licentiousness and corruptness of the aristocracy in the reigns of the first two Georges were nearly as gross as in the reign of Charles II. The writer then goes on to show how the revival in art was effected, and tells us "the Court leaves George II., and gathers round his grandson, the fascinating Prince of Wales. A man of refined and artistic taste, he is an adept in bringing together at his receptions painters and men of letters, philosophers and musicians. Every day brings little parties given in pretty actresses' boudoirs; assignations are kept in the shade of the Mall; there is hunting, there are masked balls." One wonders for whom this description is intended—the future George III., who, as Prince of Wales, was a "dull, good boy," tied to his mother's apron-strings, and whose patronage in art, when King, was chiefly awarded to that "dull, good" painter, Benjamin West; or is it meant to apply to Frederick Prince of Wales, one of the earliest patrons of Ramsey? But that Prince was not the grandson of George II., but his son. Mr. Sée goes on to dilate on the glories of English art towards the close of the eighteenth century—"the most refined period known to the world." The caricatures of Gilray and Rowlandson, which more truly represent the national life of the period than do the idealised conceptions of Gainsborough and Reynolds, hardly bear out this description.

In his biographies of the artists Mr. Sée is scarcely more happy. One feels that though they are records or fact, the author has had hardly a sufficient acquaintance with his subjects to decide which are the salient facts, and consequently much is told which might have been well omitted to make room for more valuable matter. Some of Mr. Sée's statements are misleading. Thus he includes Cipriani among the engravers, and states, as though it were a matter for surprise, that "Bartolozzi even engraved several of his drawings." One wonders if this is a misprint for "several score." We are told that John Raphael Smith was "successful as an editor," and that the Rev. William Peters, R.A., refused academic honours. While though Adam Buck is specifically mentioned in the preface as one of the masters of the brilliant band of "pastellists and draughtsmen," he is not alluded to in the body of the work; the same may be said of Raeburn, after whose work a full-page illustration is reproduced. One must

not, however, be too severe on these errors, for, as Mr. Sée explains, the volume is merely the precursor of a larger and more important work on the same subject, and this may well have caused him to treat it in a more casual manner than the sumptuousness of its appearance and the beauty of its illustrations would appear to warrant.

THIS is a closely written and compendious volume dealing with its subject in a scholarly manner. It covers a field of accurate research illuminated with a wealth of illustrations selected from the four corners of Europe. The history of Dinant and the cluster of towns on the Meuse giving the name *Dinanderie* to the articles or ecclesiastical or domestic use made in copper, brass, or bronze opens up the subject, as the author very rightly says there is no English word which embraces the work of the artist-craftsmen of Dinant, and thus the old term of *Dinanderie*, still used on the Continent, is employed in introducing the subject to English readers.

The processes are described and the origins of the art enumerated. The usual division of the schools into Rhenish and Limousin has been amplified. Separate chapters are given to Germany, the Netherlands, France, England, Italy, and Spain. Among the interesting facts set forth is the allusion to the beautiful bronze ewer of the time of Richard II., which was actually found at Kumasi by the British Ashanti expedition in 1896.

The ecclesiastical nature of the subject receives fuller treatment than the domestic vessels in general use in the home life produced in the same period. This is pardonable in a writer having an eye on the finest and best examples, which are happily preserved in churches and abbeys and museums as exemplary specimens of a bygone art. But to the collector bent on acquiring for himself minor specimens of *Dinanderie* there is not a little suggestive that a quest will have to carry him into exalted places.

Ewers and water-vessels offer the best field, and knockers come next for the collector of minor objects. His water-vessels may materialise into holy-water vats and his knockers into sanctuary rings. Among the purely ecclesiastical designs censers offer the most compensating study from an artistic point of view. The elaboration of fine work in these affords delectation to the lover of metal-work exquisitely conceived and delightfully executed.

In connection with bronze stoups a very interesting illustration is given of one at Holland House, with a verse from the *Miserere* on it, and a figure of Buddha as well as the Virgin and Child. The association of Buddha with holy vessels of the Church of Rome may not be so extraordinarily incongruous when it is remembered that Buddha was admitted into the Calendar of Christian Saints under the pseudonym of St. Josaphat.

The author need make no apology for the work





MISS ADELAIDE PAYNE BY WILLIAM HAMILTON FROM "ENGLISH PASTELS," BY R. R. M. SÉE (G. BELL AND SONS, LTD.)

appearing to be in its concluding chapters a *catalogue raisonné*. The beginning, the middle and the end are like enjoyable. To quote from the *Envoy*, "We have watched the travelling founders, encouraged by wine and the *Deums*, casting the parish bells in sight of their employers, and the *chaudronnier ambulant* at the doors of baronial mansions renewing or repairing the *batterie*

*de cuisine*, and relating the news from foreign parts, or the local gossip, much like his descendant, the travelling tinker of the present day."

As a concluding word—the book is thorough; the illustrations carefully selected to illustrate the text, the arguments and conclusions sound, and as a work of authority it claims its rightful place.



PHILIPPE LE BEAU  
THE TWO WINGS OF A TRIPTYCH, FROM "LES PRIMITIFS FLAMANDS" (G. VAN OEST AND CIE), BY JACQUES VAN LAETHEM (MUSÉE ROYAL DE BRUXELLES)



JEANNE LA FOLLE

*La Peinture en Belgique*, by Monsieur Fierens-Gevaert, is continued with the third volume on *Les Primitifs Flamands*. In this the author deals with the later exponents of the Gothic style—the artists who flourished in the fifteenth century and the earlier portion of the sixteenth. The best known among these, masters like Bosch, Metsys, Mabuse, Patinir, van Orley, whose work has of late years commanded greatly increased attention, are treated with great fulness.

Monsieur Fierens-Gevaert is to be congratulated on the progress of his monumental work, which, when complete,

promises to be the most reliable and authoritative book on the subject extant.

A useful combined *Stock and Sales Book* for collectors and dealers in antiques has been issued by Mr. Harwood, of Derby. The columns are arranged so as to allow spaces for setting forth the numbers, descriptions and cost of the articles enumerated, their stock price, the price realized, and from whom purchased and to whom sold. A handy, compact, and substantially bound volume, it should form, if properly kept, a complete inventory of a dealer's transactions.

**Harwood's Stock and Sales Book (combined)**  
(James Harwood, 7s. 6d.)





THIS is the jubilee year of The Royal Glasgow Institute of the Fine Arts, and, in celebration of the event, the committee have brought together a superb loan collection, which includes examples of Corot, Troyon, Diaz, Millet, and Bastien-Lepage. These pictures are, of course, well worth a visit; but otherwise the exhibition is rather disappointing, for, viewing it as a whole, one cannot avoid the conclusion that the older among the accustomed exhibitors are beginning to fail, and that few young artists of power are coming forward to take the vacated places.

A good instance of the former stricture is Mr. E. A. Hornel's *Lilies*. It is interesting, and even arresting, for this artist never loses the personal accent; yet the canvas has grave limitations, and these are of a nature not commonly associated with Mr. Hornel. In 1892 he studied in Japan along with Mr. George Henry, and hitherto, in consonance with this training, his pictures have usually reflected apparently unconscious victory over problems of colour-harmony, and have been entirely satisfactory arrangements of nearly countless different shades. In *Lilies*, however, which shows two children wading in a stream overhung with flowers, one is instantly made aware of effort on the artist's part; for, albeit the multi-

tudinous colours all have intrinsic beauty, the scheme is almost totally devoid of unity, each part seeming to call out for attention, and the *tout ensemble* being consequently far from melodious.

Two other artists who hardly seem to maintain their respective reputations are Mr. E. A. Walton, R.S.A., and Mr. Harrington Mann, the former of whom is represented by a landscape, *The White Mill*, and the latter by a *Portrait of Mrs. Frances Howara*. Mr. Walton's picture has many qualities, not the least remarkable of these being the fact that, though a huge, oblong canvas is used, the scene is rendered so that the eye can easily grasp all at once. Yet the work betrays a languor not

heretofore seen in Mr. Walton, and the general effect is in a sense contradictory; for, though fairly high tones are used throughout, no real illusion of sunlight is achieved. As regards Mr. Mann's portrait, this also has merit, being fluently drawn, and accordingly conveying a fine sense of life; yet it fails in one serious particular, for the face by no means dominates the canvas. Nor is this fault hard to diagnose, for the sitter wears a long cloak of pink—which is practically the same colour as her face—and the former, being insufficiently relieved by counterbalancing shades, and appearing additionally brilliant because of a deep brown background, is prone to oust the face



LADY MARGARET SACKVILLE

GEORGE HENRY, A.R.A., R.S.A.

from its rightful position as a main element in the picture. Praise and blame of much the same nature as the foregoing are due to Mr. George Henry's *Portrait of Lady Margaret Sackville*, for here again is able work, yet here again the separate parts are not centralised towards the face. The sitter is most awkwardly posed, her left arm being so placed that it instantly catches the spectator's gaze; and this fault is the more noticeable because the prominent arm is badly modelled, and does not suggest roundness and flesh. How different is a portrait which hangs near by—that of Mr. Caldwell by Sir James Guthrie—a picture showing conclusively that at least one of the older of the Glasgow school has not begun

to fail! for in this work is absolute completeness, no part appearing too prominent, and every inch of paint having inherent quality withal.

Passing to consider the younger exhibitors, one feels in the first place that too many of them lack originality. Messrs. Hansen and Keppie, for instance, both disclose a marked similarity to Arthur Melville; while Mr. W. G. Grieve, though showing himself a powerful draughtsman, proclaims his vision to be that of Mr. Brangwyn. Mr. Charles Bartlett would seem to have imbibed from the same source, and to have added thereto the teaching of Mr. Pryde; while Mr. Hughes Stanton appears to see through the eyes of Corot, and Mr. Whitelaw Hamilton through those of Sir Alfred East. Another example of undue discipleship is Miss Annie French, who tries to follow Beardsley, but fails in a particular wherein that artist was signally successful as a rule; for, over-decorating her background, she diverts interest from the figures in the foreground, and the result is a mosaic rather than a picture. Influence of a different kind is seen in Messrs. Wells & Peplow, for the former palpably emulates Bastien-Lepage, while the latter obviously strives to tread in the steps of Manet and Degas. It must be granted, though, that in both these cases emulation has borne good fruit; for Mr. Wells's *Uplands of Arbory* is a clever essay in *plein air* painting, and exhales a real sense of a sunny day, while Mr. Peplow's two pictures



LILIES

E. A. HORNEL

evinced a rare mastery over the elliptical manner. Both are portrait studies, the one depicting a young woman, and the other a little girl, seated on a sofa with a picture-book in her hand. They are drawn with splendid vigour, and palpitate with life; while that of the girl is full of the naïveté of childhood, and is a really exquisite piece of colour. In fact, Mr. Peplow, though reminiscent of the Salon des Refusés group, is without doubt an artist of great individuality, and his achievements are ahead of those of any other young man exhibiting this year at Glasgow.

Other young workers deserving mention are Mr. David Alison, and Misses Cameron, Moore and Morris. Mr. Alison's

*Chrysanthemum Girl*, though indicating a debt to Velasquez, commands attention by virtue of sheer truth; and Miss Cameron's water-colour, *The Fairy Book*, has a personal style too seldom found in woman's art. Miss Moore's *Old China* is a strong piece of colour, remarkably rich in tone, while Miss Morris's landscape, *A Breezy Day in the Hebrides*, is so lively that it almost recalls Monet and MacTaggart.

Reverting to the older exhibitors, it behoves to speak of Mr. Laing's *Paisley Abbey*, for the artist has well expressed at least some of the stately dignity of his theme; while praise is certainly due to Mr. Ewan Geddes's pastel, *Winter*, for it is full of that stern and subdued feeling which is inseparable from Scotland. Other engaging landscapes are Mr. George Houston's *Spring* and Professor Ciardi's *Pellestrina*; while M. le Sidaner's nocturne, *Le Vieux Palais*, is praiseworthy as containing some of the glamour which things take to themselves "au clair de la lune."

ONE wonders if the New English Art Club is keeping abreast of the latest movements in art or if it is lagging behind. The enigma is more difficult of solution than at first sight appears. Art, unlike science, has no illimitable universe to explore; its field of endeavour is confined to the expression of human emotions and

The New  
English Art  
Club

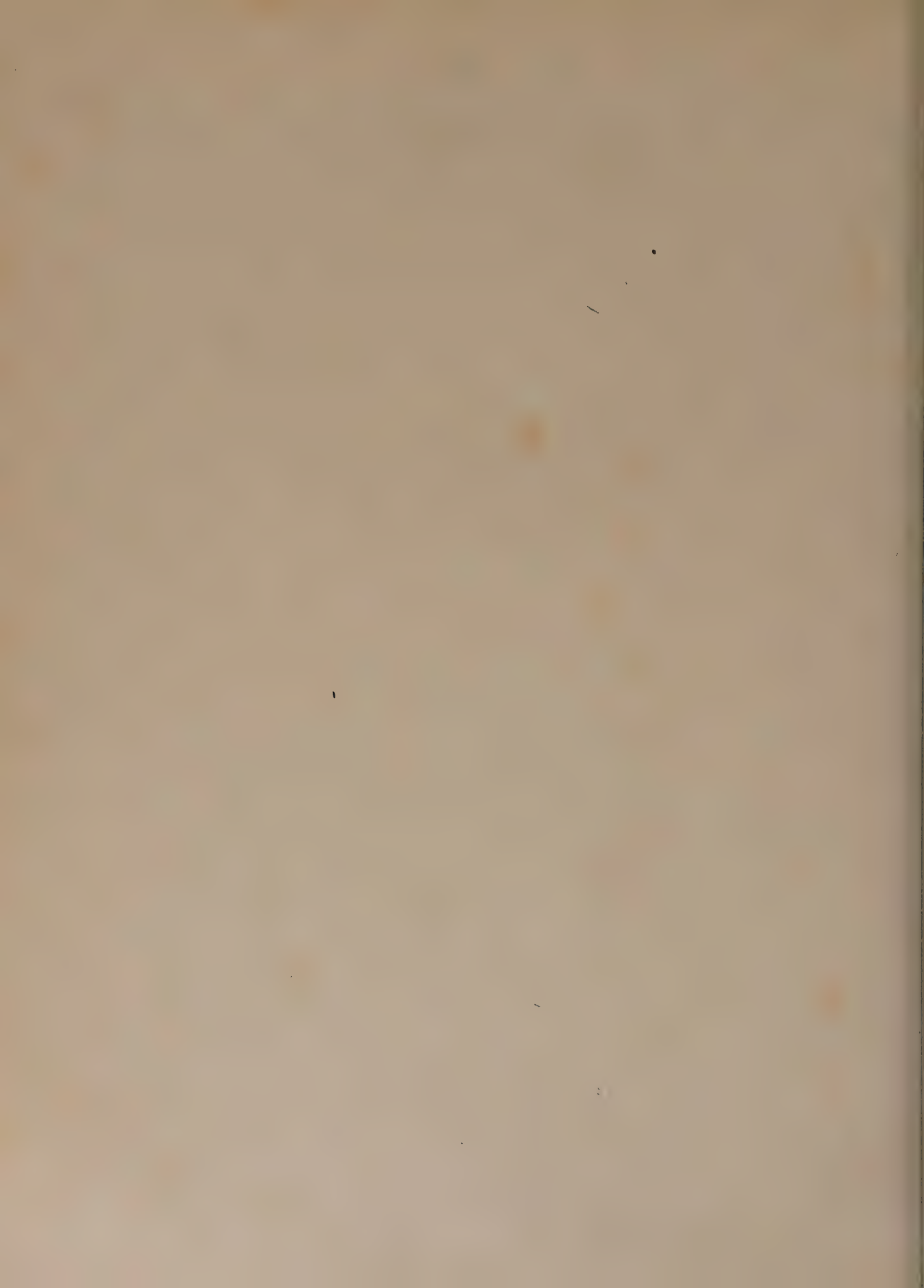




PORTRAIT OF LORD MANSFIELD  
 PAINTED ON GLASS BY A. FARBERGER, PARIS



SILHOUETTE PORTRAIT OF A MAN  
 BY A. FARBERGER, PARIS  
*Signed and dated 1791*





sensibilities, which have become enervated rather than strengthened under the glass-house of civilization. The great passions have all been sung and recorded and painted until we, who, burdened with the wisdom and experience of all the ages, no longer feel their poignancy, grow wearied of their expression. The artist, to avoid plagiarism, must find his themes in the leavings of his predecessors—the subjects they thought beneath their notice—or deck out old themes in new tricks of technique, or in technique which now possesses an element of novelty from long disuse. It is progress, but progress round a circle. Tomorrow's art may be a repetition of that of the day before yesterday; and so at the present moment one wonders if post-impressionism is becoming old-fashioned, and if the members of the New English Art Club, who are showing more and more a disposition to return to old ideals, are not the pioneers of the next great movement in art.

There are many pictures in the present exhibition which would not have looked out of place in a mid-Victorian Academy. Mr. P. Wilson Steer's *End of the Chapter* may be cited as an instance. Both title and theme did duty in many an exhibition in the "seventies" and "eighties." The subject is a pretty girl who has laid down a yellow-backed novel, presumably finished, to kneel in front of the fire and warm her hands. The artist, as becomes a modern, has put into his picture less sentiment and better brush-work. A mid-Victorian would not have realized his textures so completely: his handling would have been flimsier and more finicking; he would have been less occupied in getting his values correctly than in telling his story. Where Mr. Steer has not wholly succeeded is in conveying the suggesting of firelight. The fire itself is not visible: in competition with the bright daylight which suffuses the room its effect would be small, but it would be apparent. The artist has shown us the reflections of the flame on the tiles at the side of the grate and on the brass fire-dogs, but the face and hands of the girl are quite untinged by its glow. It is always a matter of wonder that Mr.



THE LATE MR. JAMES CALDWELL

BY SIR JAMES GUTHRIE

represented by a marble statue, standing in front of a framed portrait of the artist, about the foot of which are a number of painting implements. A piquant interest is given the picture by the artist's solemn visage and funereal garments being placed into such close juxtaposition with the god of love. The prevailing colour notes are black, white and yellow. Mr. Orpen's framemaker has, however, somewhat robbed him of the effect gained by the contrasting colours, for the gold of the frame clashes with the yellows and deprives them of their full value: one feels that if the frame was toned down the work would look considerably better. Mr. Sargent continues to show that no theme is too trivial to be invested with significance by his treatment of it. His most striking contribution, a water-colour entitled *Biancheria*, is a representation of a well-filled clothes-line; the play of sunlight upon the garments superposing them with a beauty which could not be exceeded if they were the raiment of Solomon in all his glory. Two drawings of Italian gardens, a realistic stable scene, and a finely handled study of a reclining figure complete his quota. Mr. Mark Fisher's half-dozen landscapes are fresh and vivid transcripts of nature, in which the feeling of sunlight, atmosphere and movement is rendered with convincing sincerity and directness. Mr. D. Muirhead is always powerful, but he too frequently gains strength in his light and shade at the sacrifice of local colour. Thus his *Church in the Fens* is marked by an

Steer, who delights to bring his figure pictures to a high state of surface finish, should so consistently adopt an altogether different technique for his landscapes. The two methods are equally convincing, but one would imagine that, instead of being the expressions of the same personality, they were the output of widely differing temperaments. His *Valley of the Severn*, representing a storm passing away—the sky still black with hurrying clouds and the foreground dark, but the sunlight beyond flooding the broad waters of the distant river—is a fine piece of powerful brush-work. Mr. Orpen has produced another highly original work in his *Myself and Cupid*, the latter being



THE MEADOWBROOK POLO TEAM GROUP BY HERBERT HASELTINE, EXHIBITED IN THIS YEAR'S "SALON"  
COPYRIGHT, 1911, BY HERBERT HASELTINE THE NAMES OF THE PLAYERS, READING FROM LEFT TO RIGHT,  
ARE:—D. MILBURN, H. D. WHITNEY, L. WATERBURY, AND M. WATERBURY

inkiness in tone which could hardly be matched in nature; equally strong and much better in colour is his *Cornfield*. His picture of a girl, entitled *Childhood*, is a distinctly pleasant work, happy in coloration and well and firmly modelled. A couple of decorative pictures by Mr. W. G. von Glehn, *The Crowning of Venus* and *The Garden*, are both good examples of the idealistic treatment of the nude, a phase of art to which too little attention has been paid lately. Well composed, animated, bright and buoyant in tone, they show that it is possible to adopt classical conventions without being conventional. Other artists whose works should be mentioned are Mrs. Swynnerton, Miss Alice Fanner, and Messrs. Charles M. Gere, W. W. Russell and Wm. Shackleton.

AT Messrs. Gorer's Galleries (170, New Bond Street) the exhibition of *Old Chinese Porcelains*, collected by

#### Old Chinese Porcelains

Mr. Richard Bennett, formed one of the art events of the season. Nearly 400 pieces were included, representative of the Chinese Ceramic art between the fifteenth and eighteenth centuries, a period during which the work of the potter reached and maintained its highest degree of excellence. The most unique feature of the collection was the unvarying merit of the pieces of which it was comprised, every specimen being a masterpiece of its kind. To single out individual works from such an accumulation of treasure is a task of considerable difficulty, but among those which possessed a special appeal to the connoisseur must be numbered some of the vases in *famille noir*; a pair (No. 314) 30 inches high,

decorated with flowering guelder rose trees, had a magnificent effect, the greens and whites of the flowers and foliage showing up with jewel-like brilliancy from the black ground. A short-necked baluster vase (No. 315) of the same ware was decorated with large flowering hawthorn trees, the coloration being executed in the extremely rare combination of green, white and yellow. Even finer, perhaps, was the pair of vases (No. 328), valued at about £15,000, in which greens and blues glowed with wonderful lustre. An example of Kang-he (No. 271) could hardly be judged by the usual standards applied to examples of the potter's art; it was something more than a superb example of technical skill, it was a poem in porcelain. The artist had wrought his glowing enamels into a picture of blossoming hawthorn with birds circling about, and every touch of the glowing colour, more brilliant and jewel-like than painter could place upon canvas, seemed surcharged with the joyousness of Spring. But the colours of Chinese porcelains, when they are fine specimens of the best periods, are unequalled for richness and splendour by anything else in art; the rich greens that formed the background of the baluster-shaped vase (No. 391) pulsed with a glow like an emerald, and equally fine was the yellow ground of the pair of square vases (No. 394), which were enriched with a superb wealth of delicate decoration. A triad of quadrangular vases (No. 393) offered a unique variety in their grounds, which were respectively black, yellow, and apple green, each decorated with large flowering trees representing the seasons. These were but a few of the choice examples of which the collection was comprised; there were many others equally beautiful—specimens of blue and white



Kang-he, of Powder Blue and Famille Verte, of peach bloom and pearl-grey Ming, and last and greatest of all, the pair of Chinese gods, or rather the one god Vagrapani, in his two capacities of guardian of the law and protector of Buddha. These figures are each 32 inches high. They are modelled with considerable dignity and largeness of conception; but their chief beauty is in their wonderful coloration, in which a wealth of brilliant hues are harmonized into matchless splendour. In these figures the art of the potter has reached its culminating point; they are unique and matchless. It is too much to hope that the Government should buy them for the nation, but will no English collector step in to save them to the nation, or are they too doomed, like so many of our art treasures, to pass beyond recall across the waters of the Atlantic?

#### Drawings and Sketches, by Henry Bright, of Norwich

OUTSIDE Norwich very little is heard of the work of the lesser masters of the Norwich School. At the Art Gallery of that town they are well represented; but in other parts of England the general idea is that Old Crome, Stark, Vincent, and Cotman were the only artists belonging to it worthy of attention. An exhibition which was held at Messrs. Walker's Galleries (118, New Bond Street), containing fifty drawings and sketches by Henry Bright, should do something to dissipate this impression. Bright, though not a great artist, possessed an individuality of his own, and a vacant niche—though a small one perhaps—would be left by his elimination from British art. He was a follower, rather than pupil, of J. B. Crome and Cotman, his work in its poetical feeling showing most affinity to that of the latter artist. Practically only his pastels were represented at Messrs. Walker's, a matter less for regret, because in this medium he showed by far the greatest proficiency. It is said that his crayon landscapes were a new feature in this department of art; one would hardly like to endorse this statement to the full, but he at

least attained in some of them a unique quality. He was varied in his effects, a few, like the vigorous *Mount St. Michael*, depending upon their powerful chiaroscuro for their effect, while others, and these were not the least happy, were marked by great delicacy and refinement expressed with a minimum amount of labour.

THE exhibition of portraits by Herr Philip A. László, M.V.O., at Messrs. Agnew's Galleries (43, Old Bond Street, W.), was a pleasing revelation to those—and they are many—who generally regard the bestowal of royal commissions as a proof of the mediocrity, rather than of the merit, of the recipient. To Herr László has fallen the rôle of international court painter, which was formerly held by Winterhalter, and later on by Von Angeli, and he certainly shows a more robust technique and a greater power of realization of character than either of these artists. The most important—but not the most successful—work in the exhibition was the full-sized equestrian portrait of the German Emperor.

In this the face of the Emperor appeared to stand out too strongly from the rest of the picture. One felt that the artist would have produced a more coherent work of art with simpler accessories, as in the portrait of Lord Northcliffe, where the figure, placed against a simple background, stood amid its true atmospheric environment, and the strong personality of the sitter was realized without the aid of artifice. Another capital likeness was that of Lord Roberts. The one of the King of Spain was hardly so successful. Among the most pleasing portraits of ladies were those of the Countess Hochberg, the Queen of Spain, Lady Northcliffe, and an anonymous one of a lady with a blue feather.

INTERESTING at the present moment is the group of the Meadowbrook Polo Team, who have so recently displayed their prowess in the international match with England. The original, which is by Mr. Herbert Haseltine, was shown in this year's "Salon." It is a finely balanced group treated with great realism, yet so composed as to produce a beautiful effect of light and shadow from whatever view-point it is regarded. The knowledge of anatomy displayed in the modelling of the riders



THE CHINESE GOD VAGRAPANI AS GUARDIAN OF THE LAW  
AT MESSRS. GORER'S GALLERIES



CORONATION CHAIRS

and their mounts is of a high order, and should satisfy even that most rigorous and exact of critics—the practical sportsman.

AT the Fine Art Society's Galleries, 148, New Bond Street, an interesting collection of old Chinese pictures is on view, which worthily represents a phase of art which is more and more evoking the interest of the collector.

#### Old Chinese Pictures

The Chinese School of painting has now been generally accepted as one of the leading schools of the world, as great in its craftsmanship as any of the European Schools, but different in its technique and ideals. From the traditions of its greatest artists realistic imitation was, if not discarded, entirely subordinated to decorative effect, attained by subtle tonic harmony and wonderful expression of line. An example of this is shown in the large drawing by Lui Chi, one of the best known artists of the Ming period (1368-1644), representing *Wild Geese and Hibiscus*. Here the artist has wielded his brush with a power that to European eyes appears almost uncanny. Fluent and easy, his strokes flow in rhythmic line, broadening and narrowing without perceptible effect, the depth of colour exquisitely modulated, and an effect attained with a single stroke which a European craftsman could only gain by a number. Another work, showing *A Falcon falling on a Rabbit*, belonging to the Sung period (960-1279), is even more exquisite. The droop of the branches bearing the snow-laden foliage under which the hare is crouched is rendered with absolute fidelity to nature, as is the plumage of the bird and the coat of the rabbit; but it is the beautiful harmony of

colour and line which invests the work with its chief charm. Of the other numerous works that call for mention the richly tinted *Buddha on the Lotus Lake*, a fine specimen of the Yuan Dynasty, a superb panel of birds and blossoms of the Sung period, attributed to Li Li, and the weird and highly decorative representations of the Storm Dragon surrounded by clouds, may be singled out. Quaint and interesting rather than beautiful is the copy or imitation of a seventeenth-century Dutch picture, probably more or less contemporary with the original; while a representation of monkeys of the late Ming period will probably evoke sensations of familiarity to the spectator acquainted with Japanese art, for it is to works of this style and period that the well-known Japanese artist Sesshu owed his inspiration.

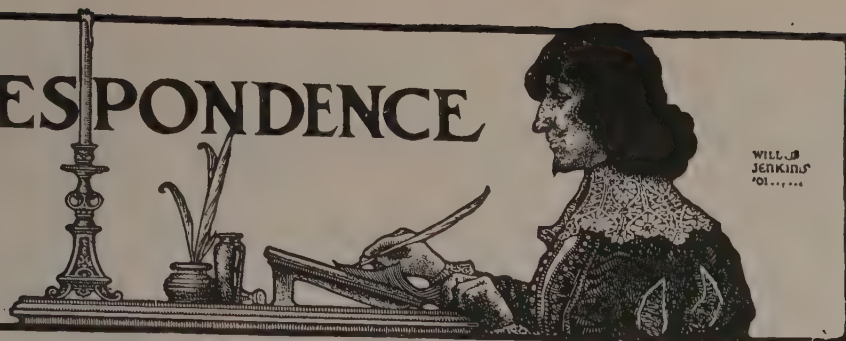
THE two coronation chairs illustrated were manufactured and carved by Messrs. Howard & Sons, of English walnut and dull gilt, and are an exact facsimile of the seventeenth-century chairs at Knole Park, the seat of Lord Sackville. Every detail has been faithfully reproduced. The covering, a fine make of Genoa velvet, being woven at Braintree by Messrs. Warner, is an exact reproduction of the weaving and colouring of the period. The trimmings also are produced by London weavers, following every detail of the original found on the old chairs.

#### "The Connoisseur Magazine" Competitions

THE awards for these competitions will be found in our advertisement pages.



# CORRESPONDENCE



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Clock and Engravings.**—A4,006 (Burnham).—Your clock is of the period of Louis Philippe. The value would depend upon whether the works are French, and this we cannot tell from your drawing and description. From a photograph we might say more definitely. Regarding the engravings you name, (1) the subject after Rembrandt is only worth a few shillings. (2) *The Battle of the Boyne* and *The Battle of La Hogue* are worth about 10s. each. (3) The value of *Breaking Covert* and *Death of the Fox*, by John Scott, 1811, is about £10 to £12 the pair, if the impressions are in good condition.

**Warming Pan.**—A4,044 (Andover).—Judging from the tracing and description, your warming pan is most probably of the period of Charles II. The value, so far as we can say without seeing the article itself, is about £4 10s.

**Willow Pattern Plates.**—A4,050 (Nantwich).—Willow pattern ware was made in many places and ordinary plates are of very little value. Those you describe, marked *Bridgwood*, are of more particular interest, and might be bought by a collector for 5s. or 6s. each. They were probably made by Samuel Bridgwood, who worked at Lane End early in last century.

**Lace.**—A4,065 (Beaminster).—We are afraid that your pieces of lace, being mostly of bad colour and not in good condition, are of very little value. The new Honiton appliqué edging (8) is worth half-a-guinea. The Honiton lappets are worth about 1s. 6d. The Limerick run lace, being in such bad condition, is of no value.

**Engravings by Ward.**—A4,082 (Eastbourne).—Both of the subjects you mention were engraved by William, not James, Ward. We should advise you to send them to us for a definite opinion from an expert. We can only say, from a description, that they may be worth anything from £2 or £3 to £30 each.

**Picture.**—A4,102 (Coventry).—We regret that the picture is only a very poor copy of an engraving of the Countess of Waldegrave and her daughter, and it is of very small value.

**Engravings.**—A4,116 (Breslau).—The engraving by McArdell, after Rembrandt, is very unsaleable. The subjects *Fisherman*, and *Smugglers*, engraved by James Ward, after Morland, were both published by J. R. Smith in 1793. The lower stroke of the R in one of your impressions is doubtless worn away. We should recommend you to *The Life of George Morland*, one of our extra numbers. In this you will find a complete list of his engraved works.

**Engravings.**—A4,121 (Tewkesbury).—(1) The engraving *Napoleon the Great Reproving his Officers at Bassano*, by Lewis, was published at about 15 guineas, but is very unsaleable nowadays, and fetches only a nominal sum. (2) The small engraving described is only worth a few shillings. (3) The

other engraving you mention, *Thistle, Rose and Shamrock*, is worth 15s. or 20s.

**Bristol Pottery Teapot and Wedgwood Vases.**—A4,140 (Bishop's Stortford).—(1) The teapot of which you send a drawing is certainly clumsy. Many factories turned out ordinary block ware at that time, and yours is probably not Bristol. It is not saleable, and would probably realize about 15s. (2) The sketch and the mark on the Wedgwood vases would point to the conclusion that they were not of the fine period, which may be said to have come to an end at the death of Josiah Wedgwood, in 1795. The vases are probably much later, and unless the finish is exceedingly fine, they would not find much favour with a collector. As of moderate age and quality, they may be worth about £2.

**Spade Guineas and Stamp.**—A4,141 (Edinburgh).—The spade guineas are worth approximately from 30s. to 40s., according to condition, but we cannot say definitely without seeing them. We also cannot value the Queensland 1s. stamp from your description.

**Mezzotint.**—A4,142 (Louth).—The value of the mezzotint, *Her Royal Highness Princess Louise Anne*, by Houston, which you describe, is £2. We should advise you to offer it to any of the print-sellers advertising in *The Connoisseur*.

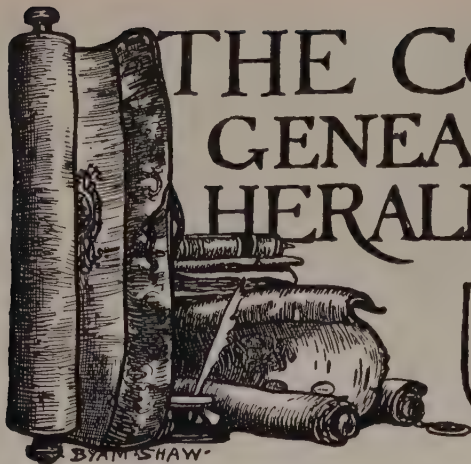
**Coins and Medal.**—A4,158 (Bradford-on-Avon).—(1) The Quarter Noble, temp. Edward III., is worth about 10s. 6d. (2) The silver penny, Edward II., is very common and only of small value. (3) The brass medal commemorating the birth of Prince James, 1688, is very rare, but there is little demand for these cast pieces.

**Leeds Ware.**—A4,166 (Aberdeen).—The description of your Leeds ware horn is too vague for us to give a valuation. It is essential to see an object of this kind to give a definite opinion.

**"L'Allegro" and "Il Penseroso."**—A4,181 (J.M.N., Warrington).—The value of your edition of Milton's work is only half-a-crown.

**Lexicon.**—A4,196 (Dublin).—The Greek-Latin Lexicon which you describe has no particular interest or value. We should say it is only worth about 5s.

**Brass Figure.**—A4,199 (Wakefield).—Your suggestion that the figure shown in the photograph strikes one as the work of a modeller for China figures is quite reasonable. If it had been in pottery we should have placed the date at about the time of the great Exhibition of 1851, or a little later, when Copeland and others were producing figures in Parian. There has been no extensive collection or public exhibition of similar objects, and there is no book specially dealing with the subject. As to the value of your specimen, we can only say that it is worth approximately £2 or £3.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's amily history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

## ANSWERS TO CORRESPONDENTS

CLAXTON.—The documents at the Public Record Office known as *Compositions for Knighthood* contain the names of all such persons throughout England who had been summoned to the Coronation of King Charles I. in order to receive the order of Knighthood; but who were allowed on payment of a fine, or composition, to decline that privilege. By an ancient statute Knighthood was obligatory on every *gentleman* holding a certain landed qualification, and as far back as 1439 Richard Hansard of South Kelsey, Co. Lincs., was fined "for not taking up his Knighthood." The lists of those who either paid the compositions, or came before the commissioners with excuses, are, it is needless to say, valuable and interesting, and we give you a few extracts from them:

Co. Norfolk.

"Arthur Wigggett of Nor<sup>wich</sup>. gent. hath noe estate liable a rich man."

"Daniell Rushmer of the same will stande upon his plea a rich man."

"Robert Kinge Blundevill of Newton flatman defaulted beinge a rich man and obstinate."

"John Coke of Holckham Esquire (comp. at) £25."

Co. Kent.  
"Henry Coaleman of Petham gent. acknowledg<sup>th</sup>. that he hath above 40<sup>l</sup>. p. ann. and yet refuseth to compound."

"John Nayler of the hundred of Bridg and Petham gent. saith that he hath 120<sup>l</sup>. p. ann. out of which he payes in annuities 60<sup>l</sup>. yearlyre and so refuseth to Compound."

"John Nettare of Ashford yeoman (comp. at) £18."

"Robert Evering of Linsted yeoman ,, £18."

"James Hugessen of Linsted gentleman ,, £200" "as it is said."

"Samuell Hovenden of Hunton clothier ,, £10."

"Thomas Everest of Tunbridge butcher ,, £10."

PALMER.—The precise date of the death of Edward Palmer, an Antiquary of Camden's day, is not known; but he died previous to 1625, the year usually given, as his will was proved 15 December, 1624. In this, dated 22 November preceding, he

describes himself as of London and late of Lemington, Co. Glouc.; mentions "Lemington House commonly called the place in the parish of Todenham where I was born"; entails his estate in Virginia or New England on his son Giles (who was sole executor), with remainder to son Thomas, then to Edward only son of brother William; "and for default of all such issue male, all to remain for the founding and maintenance of an University . . . in Virginia . . ." which "shall be called Academia Virginiensis et Oxoniensis, etc., etc., etc." An old biographer states that he "was a curious and diligent antiquary," and that "he spent vast sums of money in pursuance of a design to erect an *Academy* in *Palmer's Island* in *Virginia*, but before it was finished he was Translated to another world"; but probably the bequest never took effect owing to the "remainder" clauses. Palmer's Island (now known as Watson's Island) is on the Susquehanna river. The family arms were *chequy or and azure a chief gules*.

FLOWER.—The manor referred to in your inquiry is that of Addington, Co. Surrey; which from ancient times was held "by Serjeanty of finding a Cook at the King's Coronation to dress Victuals in the King's Kitchen." It is on record that at the Coronation of King Charles II., Thomas Leigh Esq<sup>r</sup> "brought up to the King's Table a Mess of Pottage called Dilligrout; this service being adjudged to him by the Court of Claims" (in right of his manor of Addington), whereupon "the Lord High Chancellor presented him to the King, who accepted the Service, but did not eat of the Pottage." At the Coronation of George IV. the claim of the Archbishop of Canterbury (then lord of the manor) was allowed, but no service was done. No claim was made at the Coronations of the last three monarchs.

TAYLOR.—So far as we know, no success has attended any efforts to trace the place of origin of Zachary Taylor, who went to Virginia in 1635. A possible clue may be found in the Co. of Pembroke, So. Wales, where in 1613 the name of Zachary Taylor occurs in connection with a suit concerning the rectory of Carew.





OFFICIAL EXHIBITION MEDAL  
DESIGNED BY MR. PERCIVAL HEDLEY

# THE INTERNATIONAL EXHIBITION OF ANCIENT ART

## PART II.

BY ERNEST W. GREGORY

In every exhibition of fine and decorative art, whether of old or new work, it is common to find some one section establish itself as the attraction of special interest. It may not at first sight be the most prominent—indeed, to those unused to the arrangement of collections it may even be the least conspicuous of the divisions of artistic production represented in the gallery—but to visitors who take time and patiently examine and appraise the value of the work on view, a growing sense of the importance of some one section is bound to be experienced with regard to most collections. Where works of art have been brought together by one man, whose continuous energies have been spread over the best part of a lifetime, it is inevitable that his love for art in some particular form or other will prominently show itself. Every collector is strong on one point, every collector has individual bias in certain directions, or is peculiarly attracted to forms of art expression of which he makes individual study. Thus it is that every great collection which has remained intact has a personality closely related to that of

the man whose persistent thought and fostering care called it into being. This personality can be appreciated by visitors to our national museums, where it is common to see extensive bequests kept together in compliance with conditions under which such collections were accepted.

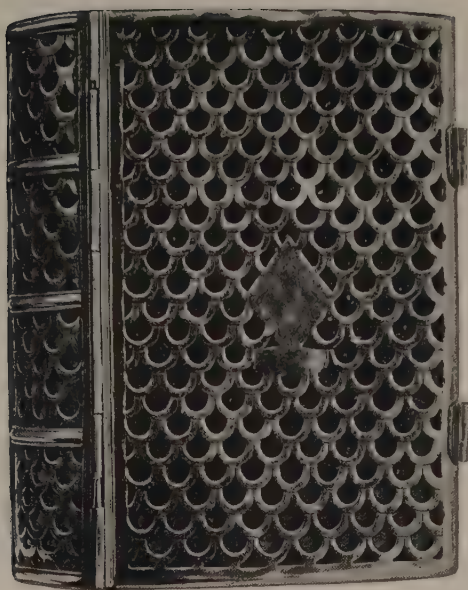
### STUART EMBROIDERIES.

In an age which can find but little time to cultivate

the arts of decorative embroidery and needlework, the exhibit of Stuart pictures which forms one of the features of the collection is full of suggestion, and perhaps productive of some regret. For in the seventeenth century, in spite of religious and political disturbance, life flowed on in many an old country house very smoothly with scarcely a ripple, and women busied themselves with adding stitch by stitch to the subject pictures in silk, which are now so carefully collected and preserved. Life itself was rather more decorative in Jacobean days than now, and the many garments which are shown, besides the pictures, would seem to indicate a love for



CONTEMPORARY MARBLE BUST OF OLIVER CROMWELL,  
BY PIGNIN FROM THE COLLECTIONS OF LORD HERBERT  
OF LEA AND GENERAL SIR MATTHEW GOSSET  
*Lent by Mrs. Shadwell Kensington*



BOOKBINDING A VERY FINE SPECIMEN OF SILVER-GILT bookbinding of time Charles I., Holy Bible, 1621, and Book of Common Prayer, with Sternhold's Psalms, in silver-gilt cover, handsome open-work pattern back and sides, with clasps. Arms on both sides, £125. The rarity of fine specimens of Charles I. silver work is well known to connoisseurs. It would be almost impossible to find an example to surpass this. Exhibited by J. & E. Bumpus, 350, Oxford Street, W.

richness of apparel which may not altogether have been ostentation or display. There is a child's coat, needled in the year 1670, which is full of vigorous and lively pattern, most exquisitely executed; and an embroidered picture, dated 1630, ornamented with quaint devices and half-forgotten emblematical figures. The embroidered Stuart caskets are specially interesting, and there are many other items, such as bags, samplers, and various accessories to costume, which illustrate a period of great importance in the craft of the needle.

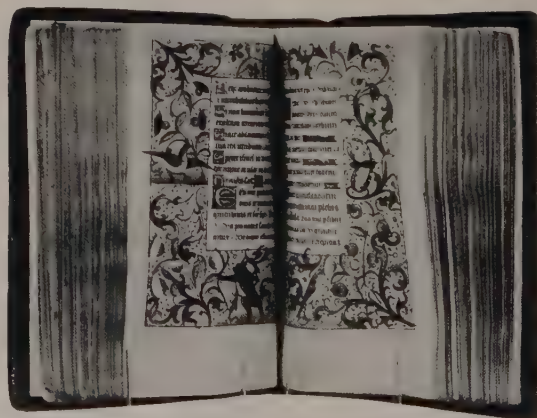
## JACOBEAN AND GEORGIAN EXHIBITS.

It might be thought impossible in the exhibition which is now attracting so much attention at Earl's Court to find this rare quality of personality. It might well be imagined that the examples of ancient art which have been brought from all parts of the world by many different agencies would be heterogeneous, scattered, without coherent plan or purpose. Whether the intention of Mr. Hutt and his organising committee was in the first instance to introduce just the character about the great collection which is now to be observed, or whether it gradually grew up as a result of careful arrangement and re-arrangement of the objects as they arrived, is somewhat difficult to say. Probably both played a part. But there can be no doubt that, as now completed, the Ancient Art Exhibition at Earl's Court is particularly complete in its exposition of English art of the seventeenth and

eighteenth centuries. These periods seem to dominate the exhibition. They are the background against which such wonderful examples of the art of other ages, such as the Hercules and the tiles and pottery of Ancient Persia, are so effectively contrasted. The cabinetmaker and potter of two hundred years ago have made the collection a coherent whole, bringing the different periods together in harmony, and rendering easy of assimilation the vast amount of knowledge which is to be gained from a study of the very varied and unique examples of all ages in the great galleries. It is worth while examining the particular vein of sentiment, and to recall historical conditions and old associations identified with Jacobean and Georgian times, in order to arrive at a just appreciation of the value of these periods as a strong core which binds the whole exhibition together.

## WEDGWOOD AND CHIPPENDALE.

In the eighteenth century it was common for all forms of art expression to be strongly influenced by the classical tradition, Greek and Roman work of the best periods being carefully studied and reproduced. Flaxman's travels in Italy led to numerous works being executed in Wedgwood which were direct copies of the antique. Italian modellers and cameo engravers were employed to bring to bear upon the English potter's art of the eighteenth century motifs which were regarded as the highest possible form of art expression. So that the case of pottery of Wedgwood, and Wedgwood and Bentley periods



A REMARKABLE ILLUMINATED MANUSCRIPT BOOK OF HOURS of the fifteenth century. "Horæ Beatæ Mariæ Virginis Cum Calendario." A richly illuminated manuscript on vellum, on 193 leaves (size 3½ in. by 2½ in.), very well written in neat Gothic letters; long lines, 14 to a page; the Calendar being written in red and brown, and occupying 12 leaves, nearly every leaf having a richly decorated border of natural flowers and conventional floreate designs interspersed with grotesque birds, animals and humans: 49 full-page miniatures, mostly in compartments, besides hundreds of illuminated ornamental initials and textual decorations, bound in French blue morocco gilt of the eighteenth century, 12mo, £300. Exhibited by J. & E. Bumpus, 350, Oxford Street, W.



## *The International Exhibition of Ancient Art*

(1760-1795), which is a prominent feature in the Queen's Palace, is not only in itself of the greatest interest to collectors of this special ware, but is in

harmony, as an important item in the collection, with other exhibits inspired by the classical tradition. Again, the most remarkable set of fine Chippendale



A QUEEN ANNE PANEL, SUBJECT "SHEPHERD AND SHEPHERDESS," ORIGINAL OLD GILT FRAME. STUART EMBROIDERED PICTURE, SUBJECT "A PRINCESS," OLD FRAME. STUART EMBROIDERED PICTURE, SUBJECT "TWO PRINCESSES," IN CENTRE PANEL OF BULLION, OLD FRAME. FINE PETIT-POINT PANEL, SUBJECT "THE SACRIFICE OF ISAAC," ORIGINAL FRAME. STUART PANEL WITH SPANGLED GROUND, SUBJECT "ABRAHAM AND SARAH, HAGAR AND ISHMAEL," STUART BEAD CASKET, IN PERFECT CONDITION, FROM THE COLLECTION OF THE LATE MRS. CONYERS MORRELL. STUART EMBROIDERED CASKET WITH MANY SECRET DRAWERS, FROM THE COLLECTION OF THE LATE MISS VAN WART. A FINE EXAMPLE IN WAX, ORIGINAL PEARWOOD BOX FRAME. A CHILD'S COAT IN THE FINEST STITCHERY, BRILLIANT COLOURING

*Exhibited by Debenham & Freebody (Debenhams Limited), Wigmore Street and Welbeck Street, London, W.*

## *The Connoisseur*

chairs and settee displayed on a dais near the centre of the gallery recalls the travels of Sir William Chambers, who, when a youth of eighteen in 1744, was registered as supercargo to the Swedish East India Company, and spent many years subsequently in China. His success in England afterwards in introducing Chinese decoration, and making it a

fashion, was largely instrumental in the inspiration of Chippendale in the production of exquisitely carved furniture, such as that on view at Earl's Court—furniture in which the charm of Far Eastern naïveté of detail is blended with the simplicity of general form and unparalleled craftsmanship of the most celebrated of English cabinetmakers.



OVAL FRAME CONTAINING ELEVEN FINE OLD WEDGWOOD MEDALLIONS IN CHASED STEEL MOUNTS FOR BUCKLES AND PERSONAL ORNAMENT, BY BOULTON AND WATT, OF SOHO, 1775 TO 1790  
*Exhibited by Frederick Rathbone, 20, Alfred Place West, South Kensington, S.W.*

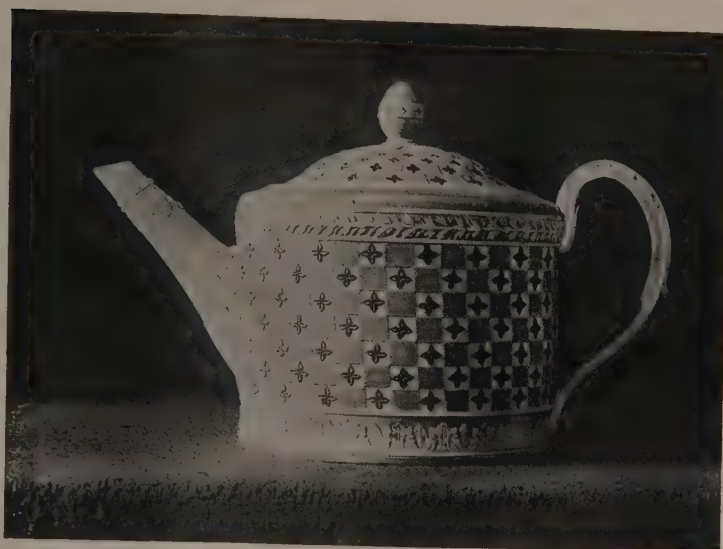


# The International Exhibition of Ancient Art

## OLD ENGLISH PORCELAIN.

Three cases of old English porcelain, containing a unique dessert-service of Chelsea in *gros bleu*, and two very fine services of Nantgarw ware, are likely to attract a considerable amount of attention on account of their exceptional rarity and great value. The principal features of the beautiful Chelsea ware are the diagonal cross-shaped and triple "campanula"-shaped designs. The blue ground of the ornament is enriched with exotic birds with foliage, butterflies, and flowers, and with scroll and lattice-work in chased and burnished gold. Old Chelsea is a ware of which there are many representative sets in various collections, but undoubtedly this particular service is one of the most remarkable still in existence.

In the Nantgarw ware the plate of one of the



A TEAPOT IN PINK JASPER WITH QUATREFOILS OF LILAC BLOSSOM  
IN GREEN

Exhibited by Frederick Rathbone, 20, Alfred Place West, South Kensington, S.W.

services exhibits a ground finely powdered with gold and decorated with exquisitely-painted sprays of pink roses and foliage. The base of the plate is encircled with a garland of flowers. A faintly indicated landscape with an infant Bacchus reclining in the foreground, holding up a bunch of purple grapes, is one of the motifs,

whilst another is a representation of "Pliny's Doves." This exhibit of three cases forms a superb illustration of some of the rarer periods of old English china, and is of great importance in a collection graced by many objects of remarkable interest and beauty.

Connoisseurs will welcome the opportunity to inspect the old Swansea, Salopian, and Worcester services displayed in a series of four cases at the south



PLATE AND DISH OF NANTGARW DESSERT-SERVICE, COMPRISING 52 PIECES:—24 PLATES (LARGE), 12 PLATES (SMALL), 1 CENTRE DISH, 2 DISHES (SHELL-SHAPED), 2 SIDE DISHES (OVAL), 3 DISHES (OVAL) SMALLER, 4 DISHES (CIRCULAR), 2 COMPORTS WITH COVERS. PAINTED WITH FLOWERS IN THE CENTRE (PROBABLY BY BILLINGSLEY) AND A CHAIN OF FLOWERS AROUND THE BORDER UPON A STRIPED GOLD GROUND. (MARK, NANT GARW, C. W., IMPRESSED)

Exhibited by Stoner & Evans, 3, King Street, St. James', S.W.

## The Connoisseur



PAIR EARLY MINTON VASES, TURQUOISE GROUND, VERY RICHLY GILT, PAINTED WITH CUPIDS AND TROPHIES, 17½ IN. HIGH

*Exhibited by Mortlocks Ltd., 466, Oxford Street, W.*

by such uncommon specimens. Each of these cases contains a complete service of china, whilst the fourth is reserved for a carefully selected collection of pieces of individual importance and interest. Among them are to be found an old Coalbrookdale clock, marked C.D., date 1790; an old Staffordshire puzzle jug, 1750; a Chelsea jug (which was exhibited, by the way, in Leeds in 1875), date 1775; a very rare old Worcester inkstand, 1795; an old Longton



FIGURE IN OLD CHINESE PORCELAIN  
*Exhibited by the Edward Gallery, King Street, St. James', W.*

Hall group; two Worcester dessert plates (Blind Earl of Coventry's pattern); and specimens of early Minton, 1815, and old Staffordshire, 1775. In this case is also a very rare bowl, in Oriental style, dated 1770, the pattern of which suggests armorial bearings. The fact, however, is that the devices relate to John Wilkes (1727-1797), a well-known politician of his time, who was nominated for Lord Mayor of London, but opposed by Dr. Johnson, being finally elected in 1778. The small replica

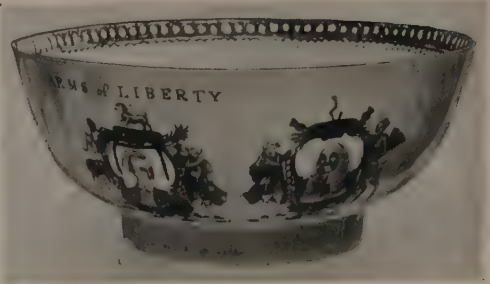
end of the Queen's Palace. It is only on very rare occasions that anything like so complete an exposition of these wares is to be seen illustrated



SPANISH CHINA BUEN RETIRO

*Exhibited by the Spanish Art Gallery, 50, Conduit Street, W.*

National Art Collections Fund by Mr. George Eumorfopoulos. These pieces, which are decorative figures, resemble very closely the ancient examples of the T'ang dynasty (618-907 A.D.) shown in one of the cases at Earl's Court. The period is exactly the same in both cases, but there are



A VERY RARE BOWL. THE TRACINGS ARE NOT ARMORIAL BEARINGS, BUT REFER TO JOHN WILKES, 1727-1797, THE FAMOUS POLITICIAN, WHO WAS ELECTED LORD MAYOR OF LONDON IN 1778, AFTER THREE TIMES BEING OPPOSED BY DR. JOHNSON

*Exhibited by Mortlocks Ltd., 466, Oxford Street, W.*

of the tomb of King John in the Cathedral Church of Worcester, where he was interred according to instructions contained in the will, is also an item of considerable historical interest.

### CHINESE PORCELAIN.

It is when we come to examine the splendid exhibits of Chinese porcelain that the value of the correlated form of the whole exhibition becomes apparent. Here we come into direct contact with the ancient art of China, from which of course all Western productions in pottery in the first instance gained their inspiration.

In recent years more and more attention has been directed to the classification of the earlier wares, though specimens are still extremely rare in this country. The British Museum has lately become possessed of six pieces of archaic Chinese pottery presented through the



HORSE IN OLD CHINESE PORCELAIN  
*Exhibited by the Edward Gallery, King Street, St. James', W.*



## *The International Exhibition of Ancient Art*

eleven examples in the Queen's Palace illustrating a greater diversity of form and symbolical motive. Some of the earliest examples which excavations in China have yielded belong to the Han dynasty,

remained a characteristic of Chinese art from the earliest ages and is for ever inscrutable and strange to the Western mind—these productions are entitled to rank among the highest exemplifications of



PERSIAN TILES

*Exhibited by the Persian Art Gallery, New Bond Street, W.*

covering a period from 206 B.C. to 220 A.D. The figures are of a fine white pottery with partial coating of transparent glaze, decoration occurring on some of them in red and black pigment. They are hollow, with an opening underneath. Archaic ware such as this has of course quite a different appeal from that of the later dynasties, when decoration became more pronounced and elaborate, and symbolical significance less apparent. Of the later wares a group of five beautiful vases at once claim attention. It is a truism to describe these superb productions as poems in form, colour, and pattern. Their quiet gracefulness, as soothing as an old song, as soft in appeal as the tenderest colour harmonies of sea and sky, each piece a wonder of colour, depth and imaginative expression, having yet that touch of the bizarre which has always

ceramic art. If it were only to see the rare archaic Chinese pottery and these five vases, visitors to the

Ancient Art Exhibition at Earl's Court would make no unprofitable journey. The frame of mind induced by the examination of Chinese ceramics enables one to approach with interest the fine Japanese work which is being shown in another exhibit. Cloisonné enamel of the best period cannot always be copied, much less obtained, and the two large vases, reproductions of unique pieces in Japan, are quite as interesting as the genuine old work contained in the same group. These copies have been produced from the originals in a Temple at Kioto. The hard enamel used in old work has been successfully employed, and this is seen again in the incense burner reproduced from the original kept in one of the old Buddhist Temples in Japan.



ANTIQUE PERSIAN CARPET, PINE DESIGN,  
14 FT. 10 IN. BY 7 FT. 5 IN.

*Exhibited by Cardinal & Harford, The Levant Warehouse,  
108-110, High Holborn, W.C.*



GILT MIRROR  
*Exhibited by Hindley & Wilkinson,  
Welbeck Street, W.*

long that Heppelwhite and Sheraton pieces decorated with the brush show great individuality. Many instances are in the Queen's Palace of chairs of exquisite grace, in wonderful condition, painted in

EIGHTEENTH CENTURY  
PAINTED FURNITURE.

It may possibly indicate a tendency in fashion—or more truthfully, perhaps, a more general appreciation for painted woodwork—that there should be at Earl's Court so large and varied a collection of eighteenth-century painted furniture. This has been contributed from a very large number of different sources, and to the general public will no doubt appear surprisingly diversified. But connoisseurs of old furniture have known for



FINE OLD STUART CHAIR WITH GENUINE OLD SILK DAMASK  
AND FRINGES  
*Exhibited by A. D. Narramore, Newman Street, Oxford Street, W.*

patterns which must surely have flowed out from the mind of the artist at the time of their execution, so free are they from strained conventionality, so varied in their floral detail. One piece in particular, a rare Heppelwhite settee with shield back and two oval-backed chairs by the same maker, may together be taken as representing the high-water mark reached by the art of making decorated furniture in England in the eighteenth century. Near these are an inlaid early mahogany piano, an old card-table, and a Jacobean court cupboard in oak in three tiers, about the time of Charles I., with surmountingshelf, slightly inlaid with chequer-pattern border. It may safely be recommended to those who wish to realise easily the decorative



A JAMES II. HIGH-BACK  
CHAIR, CARVED WALNUT,  
CANE SEAT AND BACK.  
A FINE EXAMPLE OF  
THE PERIOD

*Exhibited by A. B. Daniell &  
Son, Wigmore Street, W.*

art of the eighteenth century and its relationship with the Jacobean period, that a visit of inspection be paid this singularly instructive exhibition. It would appear that no details have been missed out to render the picture complete. Let us take the principal group on the south wall, arranged with a background of fine old tapestry. In this exhibit there is an old oak coffer decorated with linenfold panelling; a late sixteenth and early seventeenth-century buffet, and a Jacobean dresser, which, with several other items, may be taken to illustrate the period immediately preceding the transition at the close of the seventeenth century. An uncommon Queen Anne table in walnut and a walnut cabinet introduce us to the next development which can be studied in the early mahogany flap table with ball and claw foot. Here again are items of painted furniture, particularly a very beautiful Heppelwhite chair, various wardrobes, cabinets, and tables, and a Chippendale roll-top writing-desk. The two old easy chairs covered with red damask, a Cromwellian day-bed, a mahogany table with "pie-crust" edge, a gate-leg table, candle stand, and many other unique pieces are included in this fine historical collection of old English furniture.

Another group which exhibits in the main furniture contributed from old English mansions, includes a William and Mary bureau in burr walnut, a Chippendale corner chair in mahogany, and a magnificent example of a carved oak Elizabethan four-post



## *The International Exhibition of Ancient Art*

bedstead. There are also to be seen two mirrors, one in marqueterie of the time of Charles I., another with walnut frame, Queen Anne period. The Chinese temple lantern here, in its three-colour

complete in themselves, one can scarcely exaggerate the importance, from the point of view of setting or environment, of the examples of panelled rooms at Earl's Court. The attitude of mind of the collector



ANTIQUE MAHOGANY 4-POST BEDSTEAD, WITH PAINTED AND DECORATED CORNICE

*Exhibited by Heal & Son, Tottenham Court Road, W.*

lacquer, and the Spanish triptych, are of special interest, whilst the set of five Spode vases and covers are valuable items in the collection of old china which has already been noted as one of the most significant features of the exhibition.

### OAK PANELLED ROOMS.

Turning to what may be called the constructional exhibits as distinct from those works of art which are

of some one particular form of art production does not always include a very careful regard for background. It seems, in most cases, as though a man takes up the hobby of collecting old lustre, or pewter, or bronze, or furniture, and only when his possessions assume reasonably large proportions does he think of giving them a worthy setting. Probably this is the right way to go to work. Obviously it is better to be the proud

possessor of rare old china and lack a cabinet, than have to admit the want of curios for an empty glass case. In the one instance the remedy is easily and quickly effected; in the other, of course, it may not be possible to obtain satisfaction without years of patient search. But it is well that the organisers at Earl's Court should have included the architectural details of fine rooms as part of the Ancient Art Exhibition, for, after all, collections of pictures, furniture, china, and art objects must be housed, and there is no better way of providing a collection with a background than

rarity in the complete form shown. It is, however, comparatively easy to adapt to any room which will contain it, and so well was the work originally done that it suffers practically no deterioration from taking down and re-fixing. The particular example referred to is not the only one in the exhibition, a most delightful specimen of panelling dating from the Queen Anne period being shown elsewhere. Whilst the money value of works of art cannot, of course, be affected by the walls against which they are placed, their decorative value can be either enhanced or, indeed, sometimes



AN INLAID SHERATON SIDEBOARD

*Exhibited by A. D. Narramore, Newman Street, Oxford Street, W.*

by collecting the background itself. It may be remarked, too, that an authentic old room, complete in every detail, must, from its very nature, be extremely difficult to buy in the open market. It is not readily moved, people are very loth to part with it if it is their good fortune to have inherited such a possession, and it is of course very rare indeed for a panelled hall or dining room to change positions. Even houses are much more readily bought and sold, and it is usually only when they have to be pulled down that it is possible to obtain the interior fittings, which at one time, on such occasions, found their way indiscriminately to the nearest buyer of old timber. The example of an old oak panelled room fitted in one corner of the exhibition must be accounted a very great asset to the interest of the show. In the first place, it is an early specimen. Its Tudor strapwork ornament on the frieze, its fluted columns, carved caps, and the general design and character of the fire-place opening, proclaim its connection with a house of antiquity. Panelling of the sixteenth century is a rarity outside its original position, and it is still more of a

utterly destroyed. For this reason alone it becomes of paramount necessity for a collector, when opportunities occur for the purchase of old panelling and tapestry, to be alive to the artistic possibilities which lie in these important wall decorations. In some rare instances pieces of furniture themselves constitute splendid backgrounds. For instance, there is shown a fine eighteenth-century bookcase on one of the stands, which would fully occupy the end of many a library. In itself it is a superb decorative feature, apart from its unquestioned rarity and value as an example of the cabinetmaker's art.

#### ORIENTAL CARPETS.

Carpets, although in a sense backgrounds, scarcely come into the same category. The magnificent examples of Persian and Turkish carpets and rugs exhibited are so fine in design and colouring, and their appeal is so directly to the artistic sense, that it is difficult for the mind to dwell on them at all as utilitarian adjuncts to the furnishing of rooms. Indeed such specimens as are shown in the Queen's Palace



## *The International Exhibition of Ancient Art*

have as much individuality as pictures, and although there is still no floor covering in the world to compare with old Oriental rugs, yet one cannot relegate them to the subsidiary or secondary position, which is

Edgar Allan Poe who remarked that "the soul of the apartment is the carpet. From it are deduced not only the hues but the forms of all objects incumbent. A judge at common law may be an ordinary man ;



A CARVED WOOD CHIMNEYPIECE, QUEEN ANNE PERIOD, WITH PICTURE OF THE HONDECOETER SCHOOL: THE GRATE ABOUT GEORGE III. PERIOD, FENDER AND IRONS OF THE SAME PERIOD  
[Exhibited by Mark Feetham & Co., Clifford Street, Bond Street, W.]

implied by their admission as mere furnishing details. In examining these beautiful textiles, so full of life and character, one unconsciously calls to mind the saying that "the weaver weaves what is in his mind." Indeed, it would seem so, for no two old Persian rugs are alike, no mechanical accuracy mars the freedom of line and graceful interpretation of the traditional devices which developed themselves to perfection during the great period of the art in the East. It was

a good judge of a carpet *must* be a genius." He goes on to conclude with a description which might well have referred to the antique carpets at Earl's Court, pointing out that there are no violently contrasted effects, but that "repose speaks for all." The East is also represented, and Persia in particular, by the results of important excavations at Rhages, Sultanabad, most interesting discoveries of very early Persian ceramics being displayed in three large cases. The

## *The Connoisseur*

excavations of which these vessels and various objects are the outcome were carried out under the direction of H. Kervorkian. The perfection of colouring, the surprising condition and completeness of the exhibits,

as well as their great rarity, make them of surpassing interest to connoisseurs and others who have any acquaintance whatever with the early manifestations of the art of the potter in the East.



SEVENTEENTH-CENTURY CHEST OF DRAWERS  
*Exhibited by the Benjamin Galleries, 60, Conduit Street, W.*



MAHOGANY CHIPPENDALE CARD-TABLE, 2 FT. 9 IN., WITH  
TRIPLE TOP, ON CLAW AND BALL LEGS  
*Exhibited by John Barker & Co. Ltd., High Street, Kensington, W.*



SHERATON TAMBOUR-TOP WRITING-TABLE, 2 FT. 10 IN.  
*Exhibited by John Barker & Co. Ltd., High Street, Kensington, W.*



A JACOBEOAN OAK COURT CUPBOARD IN THREE TIERS,  
*with shelf at the top, centre enclosed by two doors, the lower part fitted  
with two drawers and two cupboards under, the front slightly inlaid  
with chequer-pattern border of marqueterie*

80 in. high, 52 in. wide      Temp. Charles I.

*Exhibited by John Davis & Sons Ltd., 209, Tottenham Court Road, W.*



QUEEN ANNE PANELLING

*Exhibited by the Benjamin Galleries, 60, Conduit Street, W.*



## *The International Exhibition of Ancient Art*

Of no less interest is the series of double spandrels forming the decoration of the spaces between the entrance arches of the Palace of Shah-Abbas. These panels of enamelled tiles have all the brilliancy of

### PICTURES AND DRAWINGS.

In the article preceding this, details were given of the more important pictures shown in the galleries devoted to ancient art at Earl's Court. In process of



WILLIAM AND MARY PEARWOOD SIDE-TABLE (circa 1690)  
Exhibited by Horsfield Bros., 19, Orchard Street, W.

colouring and animation of design so characteristic of Persian work of the period to which they belong. They come from Ispahan, the ancient seat of the Saphavides dynasty, and are of the sixteenth century. Each panel is of course different, the utmost diversity being seen in the distribution of costumed figures and in the arrangement of conventional floral motifs. For the most part this fine tile-work is in a brilliant contrast of primrose and blue, a combination of fine and uncommon character.

arrangement, however, it has been found that many more paintings and drawings of interest have been included among the exhibits than our preliminary notice recorded. "The Dance" of Titian, of course, must still be considered of special importance, and the sole portrait of Peter the Great, for which he is known to have sat, is perhaps the most uncommon historical picture. But the beautiful drawing attributed to Gainsborough, a sketch in monochrome of a figure subject with classical surroundings, must be

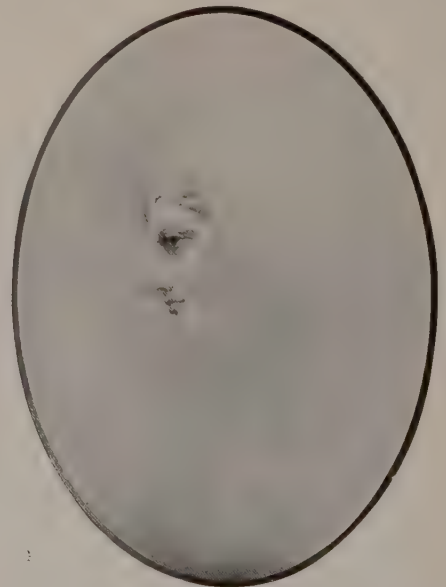


CARVED WALNUT BULBOUS-LEGGED TABLE (circa 1660)  
Exhibited by Horsfield Bros., 19, Orchard Street, W.



placed on record as a most brilliant composition, about the authorship of which little doubt can be entertained. There are among the pictures hanging in the Queen's Palace at Earl's Court subjects of great beauty and masterly execution which are attracting the notice they undoubtedly deserve. The Boucher canvases are among the more charming pictures on the walls, and the delightful collection of drawings by Sir Thomas Lawrence is in itself an exhibition of unique character to be seen only on special occasions like the present. Students of work by Lawrence and his school can scarcely afford to neglect the opportunity thus given of seeing drawings

which illustrate the art of the master in a form not generally available for inspection by the public. They are the result of very many years of careful research by one collector, who has specialised in this particular direction, and who has taken every chance which has offered itself to add to the interest of his gallery and make the record of sketches complete. In some instances drawings have been obtained directly from the painter's descendants, but the sources from which the collection has been garnered are as varied as the sketches themselves. There are about forty examples altogether, for the most part in chalk and pencil, with an occasional excursion into other mediums.



FOUR ORIGINAL DRAWINGS BY SIR THOS. LAWRENCE, P.R.A.  
*Part of a collection exhibited by the Edward Gallery, King Street, St. James', S.W.*



# ENGLISH FURNITURE AND CHINA OF THE XVIIIth CENTURY

BY CECIL BOYCE

IN these days of artistic chaos, when the æsthetic world is split up into warring camps, and individualism has been carried to such an excess that there are almost as many standards of beauty as there are

evolved to a perfect beauty through the experience of ages. A wealth of furniture and pottery, of pictures and engravings of the period, is now being shown at Messrs. Daniell's Gallery, 42-46, Wigmore Street,



A GENUINE OLD SHERATON WRITING COMMODOE, SATINWOOD, FINELY INLAID  
INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 42 TO 46, WIGMORE STREET, W.

artists to expound them, it is delightful to turn to the products of the 18th century—the classical period of English Art—when not only artists, but master craftsmen of all descriptions sought inspiration from the great schools of antiquity. Then were produced those masterpieces of art which are exemplified in the pictures of Reynolds and Gainsborough, the furniture of Chippendale, Sheraton, and the brothers Adam, and the Ceramic wares made at Worcester, Etruria, Wansley, and elsewhere; which, individual in their conception and thoroughly national in their feeling, are designed on lines which have been gradually

shown, too, under exceptional circumstances, for this well-known firm, established for over eighty years, are extending their premises. To make room for the necessary alterations and improvements they are holding a three weeks' sale, during which there will be a rare opportunity for the connoisseur to acquire some antiques for a far lower ransom than would have to be paid under ordinary circumstances. And what an accumulation of treasure there is from which a selection can be made: delightful pieces of furniture, beautiful old china—blue and white and Nankin, sparkling old English glass ware, and the

## The Connoisseur

thousand and one other objects which go to make a collector's home a little paradise of art and taste. There is a room filled with satinwood Sheraton—a speciality of the firm—to enter which is like stepping back into the eighteenth century and finding oneself in some nobleman's palace of the period. Here are a set of chairs priced at £460; a writing commode, inlaid with delicate patterning, which

would find a fitting home in a Duchess's boudoir. Then there is an exquisitely proportioned fire-screen with a panel in worked silk, of a quality which makes it emphatically a collector's piece, priced at £160. Not less beautiful is the pair of side-tables embellished with floral designs, or another—a single one—inlaid with shells and oak leaves; but these are but a small portion of the treasures which the room



A UNIQUE CLOCK IN MAHOGANY DESIGNED BY ADAM BROS. PERIOD 1770-1792 INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 42 TO 46, WIGMORE STREET, W.



A VERY FINE EARLY ENGLISH STONE CHIMNEY-PIECE, INCLUDED THE SALE OF ANTIQUES AT DANIELL'S, 42 TO 46, WIGMORE STREET,

contains, and in the spacious galleries beyond there is an apparently inexhaustible variety. Among a few of the finer pieces are a set of 14 chairs, the backs finely carved, with cabriole legs and claw feet, an example of Chippendale's most ornate period—these are priced at £485; from the workshop of the same master craftsman comes a superb china cabinet, glass sided, fronted with Gothic windows, and resting on supports made in richly decorated fretwork, giving a most beautiful effect of lightness; then there is a grand sideboard with urn stands, one of those sets executed by the Brothers Adam, and richly decorated.

There are numberless articles of furniture of a less expensive character, yet genuine Chippendale, Sheraton, or Hepplewhite, ranging in price from two or three pounds—all of the right period, executed with that exquisite precision of workmanship which it seems impossible now to imitate, and though





AN OLD CROWN DERBY DESSERT SERVICE, CANARY BORDER, THIRTY-FOUR PIECES INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 42 TO 46, WIGMORE STREET, W.

simple in their decoration, designed on the same beautiful lines as the more ornate pieces; delightful old spinets, adapted to the requirements of modern utility, chests of drawers, wardrobes, and the hundred and one other different varieties of furniture. A chance here for anyone about to house furnish, for pieces of this description are equally an investment as the more expensive ones, and so consistently does their value rise, that a purchaser may enjoy their use

for years and find when he comes to realize them that he can make a handsome profit.

It is not, however, for furniture alone that Messrs. Daniell are so justly renowned: china is equally a speciality of theirs; not only old china, of which such an unexampled display fills their cabinets, but also modern. They are holders of royal warrants from the King and Their Late Majesties King Edward and Queen Victoria, and among the interesting pieces



GLASS BASKET LIGHTS, INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 42 TO 46, WIGMORE STREET, W.



TWO PAIRS OF OLD ENGLISH WALL LIGHTS ADAM PERIOD  
INCLUDED IN THE SALE OF ANTIQUES AT DANIELL'S, 42 TO 46, WIGMORE STREET, W.

shown are specimens of a dinner service supplied to Queen Victoria for use at Balmoral, and services which King Edward, when Prince of Wales, had for his yacht *The Osborne* and for Sandringham. A set which has a connection with royalty of an older date is the Worcester dinner and dessert service presented by George IV. to a German monarch—a truly royal present this, every piece being finely painted in colours in one or more medallions, with subjects from classical and English authors, and having richly decorated borders in blue and gold. The actual painting is probably of a later date than the time of Angelica Kauffman, but the designs, if not hers, are closely inspired by her graceful work. Of old Worcester, too, dated 1780, is the superb dessert service, comprising twenty-four plates and nine dishes, of the finest style and execution, and a square-marked tea service. Old Swansea ware is strongly represented in company with Nantgarw ware, and superb pieces of Chinese and English porcelains.

Messrs. Daniell's Galleries are indeed a treasure house to which everything that is beautiful and precious is admitted; a few of their specimens are now on view at the Exhibition of Ancient Art at Earl's Court—a magnificent Elizabethan four-poster, for instance, every inch of which is sumptuously adorned with carving—but other works of the same period are still to be seen at the galleries, such as a finely-carved stone mantelpiece brought from an old

mansion at New Brighton. One cannot find space to more than mention the many specimens of old English and Waterford cut glass, the graceful Adam chandeliers, the collection of Persian rugs, or the numerous fine engravings and pictures now being shown at Wigmore Street. The three weeks' sale necessitated by the enlargement of these premises will be a period of unequalled opportunity, not only for the expert collector, but for those who are furnishing, or who desire to give as presents objects of art which are really beautiful and precious, and yet which are within the scope of a moderate purse. During the time of the sale all the articles on view will be marked in plain figures

with their original price and the special sale price, the latter in many instances being below prime cost.



A VERY FINE OLD CUT-GLASS CHANDELIER  
ADAM PERIOD INCLUDED IN THE SALE OF ANTIQUES  
AT DANIELL'S, 42 TO 46, WIGMORE STREET, W.



# A Collection of Fine Nankin Porcelain

CONNOISSEURS in old Chinese porcelain have an especial predilection for blue and white. The fine underglaze blue of the best period has never been surpassed. Rarely has so perfectly representative a collection been brought together as is now in the Dickinson

matter for congratulation, and it is a pity that it should ever have to be dispersed.

Many of these specimens are hall-marked, having come from well known cabinets. There is a fine row of ginger jars, one of which is illustrated. The body is decorated



SET OF THREE VASES AND TWO BEAKERS

*The high central vase is usual in this set, but very few examples exist. Decorated in blue with large figures of ladies and others at an Imperial Audience (sometimes known as the "Dancing Ladies" decoration). On the upper part of Beakers similar decoration, on the lower part Garden scenes with children playing. Height, the side vases (including covers), 18½ inches. Central vase, 19½ inches. Beakers, 18 inches.*

Galleries, 108, Wigmore Street. No less than a hundred and sixty-nine masterpieces of the great and diverse Kang-He period are to be seen, and no exhibition has ever contained so many perfect sets either of five vases, or three vases and two beakers, or pairs of vases.

The Kang-He period from 1661 to 1722 has found particular favour in the cabinets of European virtuosos. Delft vases and beakers and plaques are in imitation of the fine Chinese prototypes brought to Holland in seventeenth and early eighteenth century days. Every year it is increasingly difficult to procure fine specimens. In Holland they are treasured by old families, and remaining pieces are being bought by continental museums, and private collectors in this country and in America have realized the wonderful decorative qualities of this period of blue and white. The careful acquisition and display of so typical a collection is a

with ascending and descending sprays with intervening sprays of smaller size of white prunus blossoms reserved

on a crackled ice ground of intensely brilliant cobalt blue. There is one pair with original dome covers, such contemporary covers usually being missing. These examples are worthy to be placed in the same category as the celebrated Huth ginger jar which won distinction a few years ago at Christie's. Another pair similar in decoration but inclining in shape to the inverted pear type are from the Nottingham Castle collection, and are representative pieces.

The restraint of all examples here exhibited is a marked feature. There is nothing bizarre in shape, and the tender underglaze blue exhibits a remarkable variety of tone effects. From the rich sparkling cobalt of the ginger jars to the delicate arabesque tracery of beakers and dishes reflective of old Persian work, the field of blue and white



GINGER JAR, WITH DOME COVER  
*Finely decorated with white prunus blossom on a crackled ice ground of intensely blue cobalt*



is amply illustrated and claims recognition on account of its permutations of splendidly conceived design, its richness of invention, and its delicacy of execution.

The set of three vases of slender inverted pear shape and two beakers with slightly bulbous centres are decorated with figures of ladies and musicians at an Imperial Audience. This style is sometimes termed the "Dancing Ladies" design. One lady is shown dancing on a carpet in the middle vase. The right-hand vase represents the Chinese Empress with her attendants. The upper part of the beakers has a similar scheme of decoration and the lower half is painted with garden scenes with children at play. The mark on these is a leaf within a double ring. The tall central vase is very unusual in this set, and very few examples exist.

The Globular Bottle with long neck, illustrated, is one of a pair. The body is divided from the neck by a blue band with white decoration. Large monsters are depicted disporting with balls. On the neck are boldly designed dragons set vertically. The mark is a double ring. The height is 17½ inches.

The two cylindrical vases illustrated are each units from pairs. The left-hand one is on a slightly narrowing base and has a short trumpet-shaped neck. On a ground of transparent wavy blue are numerous dragons

which are baskets of flowers, figures, horses, and landscapes. Height, 18 inches. This is a very rare example of noteworthy tone and finely executed decorative scheme. It was formerly in the Nottingham Castle Collection.

From an array of perfect types it is difficult to select any of superlative distinction over their fellows. A set of three "temple vases" and a pair of Beakers are unique. The body is oviform, with expanding base. The Beakers are pear-shaped upon expanding base, decorated in blue with arabesque designs in white, ornamental bands, and the sacred eye. On the neck are two handles in the form of lizards. There is a pair of Bottles of pear shape and a pair of small Teapots decorated with what is known as the "Love Chase" scene, and three almost cylindrical vases have a brilliant blue decoration, embodying the celebrated "Tiger Lily" design, and another exquisite piece is a Gourd-shaped Bottle decorated with double asters and leaves in deep blue, with palm leaves on the neck. This is admittedly an exceedingly rare specimen.

To leave the special collection of Messrs. Dickinson, one comes across in their galleries *famille-vert* and *famille-rose* vases, dishes and plates in endless variety, choice crackled ware, *flambé* and transmutation glazes on richly veined and splashed vases



GLOBULAR BOTTLE WITH LONG NECK (ONE OF A PAIR)

*Decorated in blue, with monsters. Mark, Double ring. Height, 17½ in.*



CYLINDRICAL VASE (ONE OF A PAIR)

*Ground of transparent wavy blue, with dragons and medallions of flowers forming regular pattern. Mark, Double ring. Height, 18 inches*

and medallions of flowers and leaves. Round the foot is a broad band of ornament of key pattern with four medallions of flowers. The mark is a double ring. Height, 18 inches. This is a very rare specimen both in form and in the character of its decoration. The right-hand vase has a body covered in the main part with deep wavy blue with aster blossoms and leaves in white. On this ground are reserved panels of various shapes in



CYLINDRICAL VASE (ONE OF A PAIR)

*Ground deep wavy blue, with aster blossoms and leaves in white. With reserved panels with figures, flowers, etc. Height, 18 inches*

vibrating with colour, Ming figures symbolic in their decoration, forbidding in aspect, though of undoubted beauty of technique,—important pieces with black, green or yellow grounds,—and a hundred delights in over-glaze enamel colours which are prized by collectors in the wide field of Oriental ceramics. But one's heart goes back to the charm of the collection of blue and white, reposeful and filled with dreamy suggestiveness.—A. H.



# SALE OF ANTIQUES

Debenham & Freebody are now exhibiting a wonderful Collection of Rare Embroideries of all periods, exceptionally interesting and attractive to lovers of antiques. Connoisseurs and Collectors will find unique examples to select from



A TYPICAL STUART CASKET

The Collection includes Old Drawn Work from the Convents of Italy and Spain, Old Glass, Old Brocades and Curios :: Old English Embroidered Pictures and Stuart work ::

## DEBENHAM & FREEBODY

Wigmore Street & Welbeck Street (Cavendish Square), London, W.

Registered for transmission to Canada at Magazine Post Rates. Printed by Bemrose & Sons Ltd., 4, Snow Hill, London, E.C., and Derby, and published for the Proprietors, Otto Ltd., by J. T. Herbert Baily, at 1, TEMPLE CHAMBERS, London, E.C., England.

Subscriptions—Inland 16/-, Foreign 17/-, to Canada 14/-, per annum. Published the 1st of each month.



# YAMANAKA & Co

127, NEW BOND STREET, LONDON, W.

## Japanese and Chinese Works of Art

A CHINESE KAKEMONO OF MING PERIOD



Two Cranes, whose feathers are treated in a strikingly white monochrome, feeding near a rock, one with its neck down and the other uplifted. On an overhanging branch of elderberry, growing closely with peonies, is perched a blackbird, answering the call of its mate nestled on the uppermost left twig in the picture. At the base of the rock is seen daisy coyly blooming. The picture proper, measuring 3 ft. 3 in. in width and 5 ft. 4½ in. in length, is in a state of mellowed tonality of exquisite harmony.

Painted and signed by Lü Chi (15th Century).